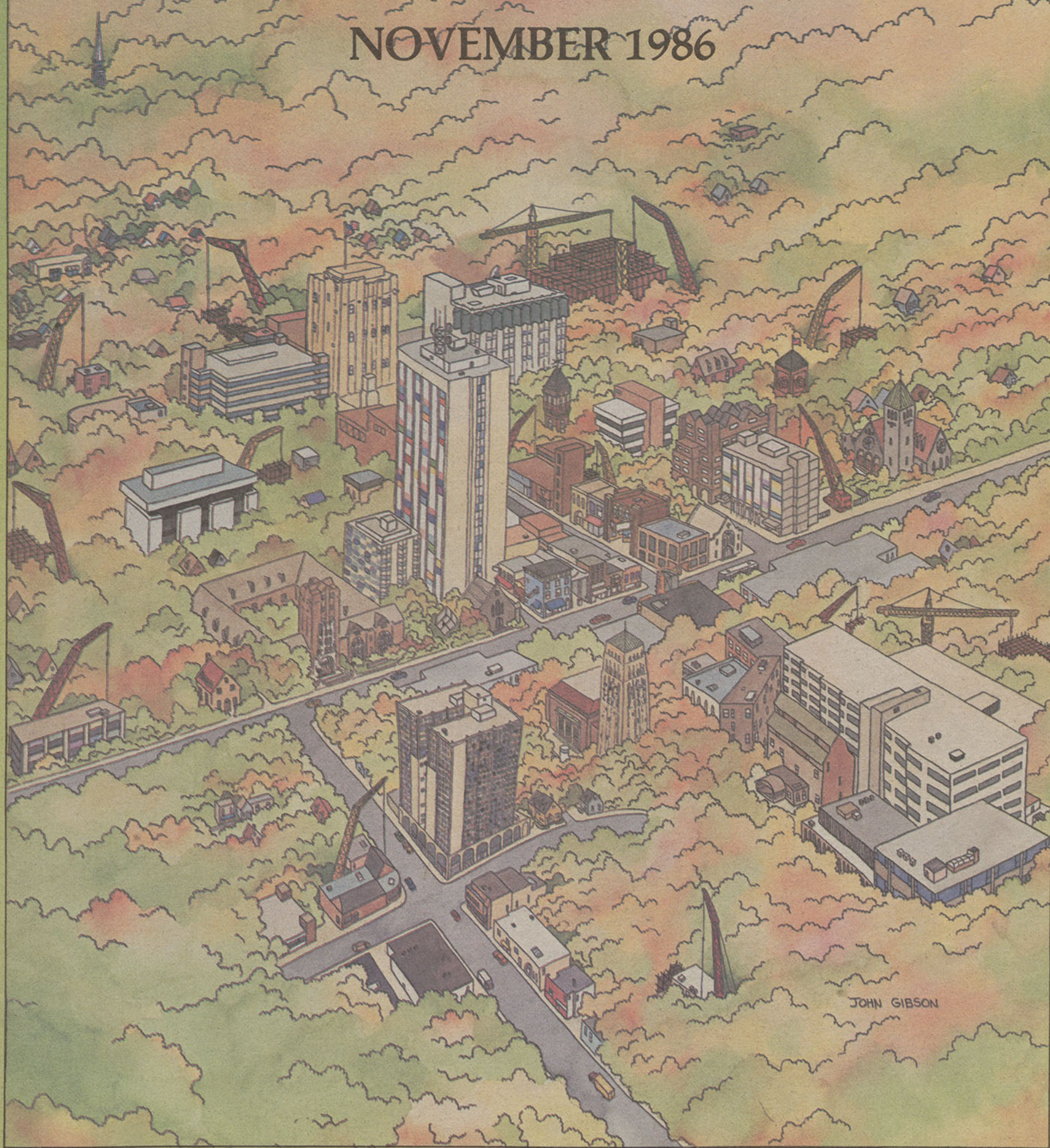


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Ann Arbor Observer

NOVEMBER 1986



JOHN GIBSON

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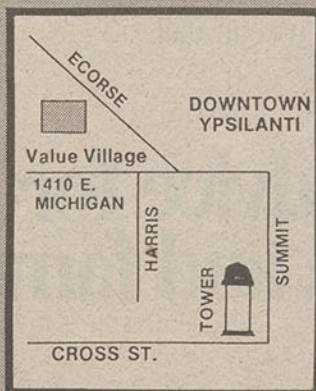
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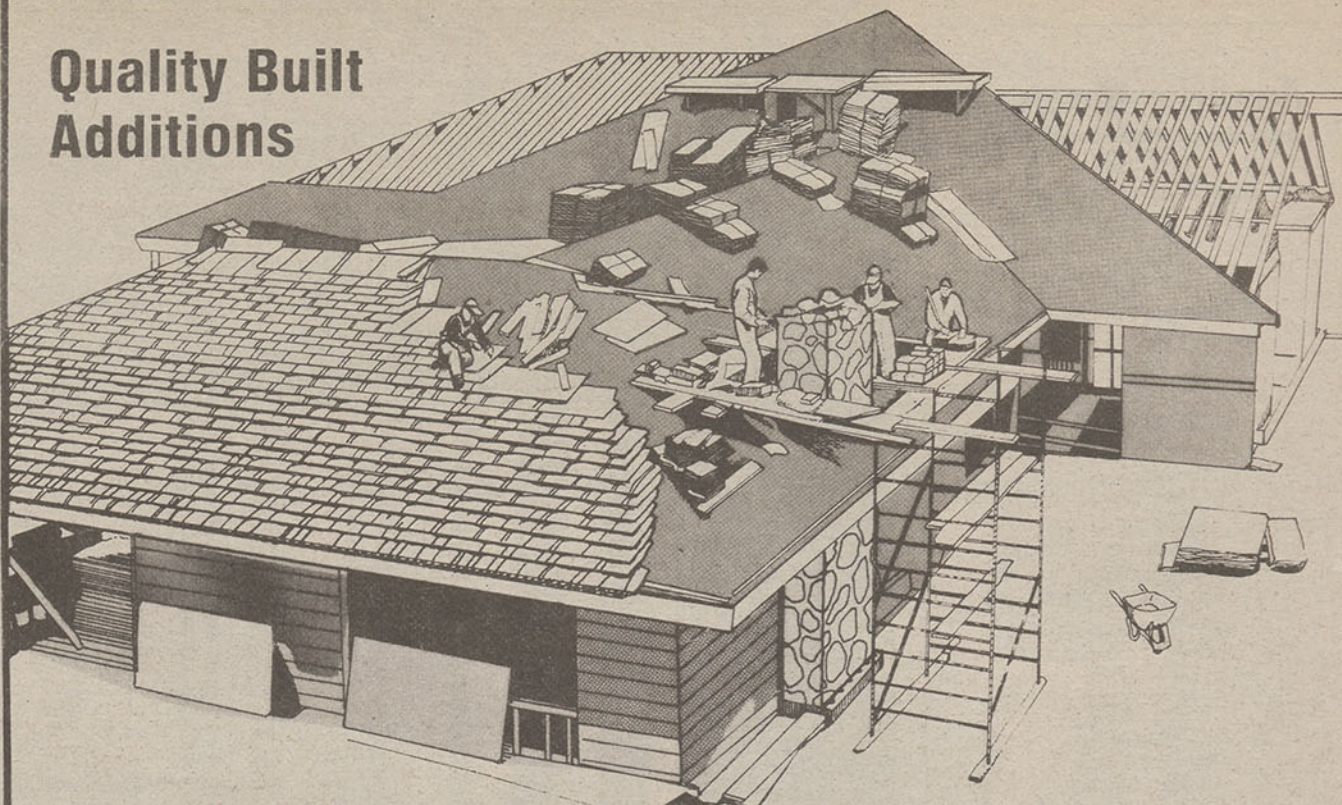


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Ann Arbor Observer

NOVEMBER 1986

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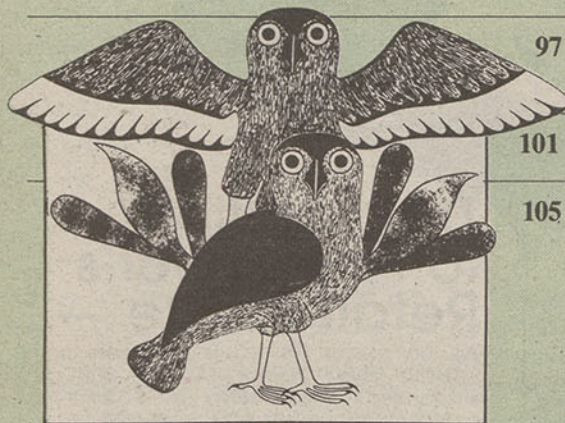
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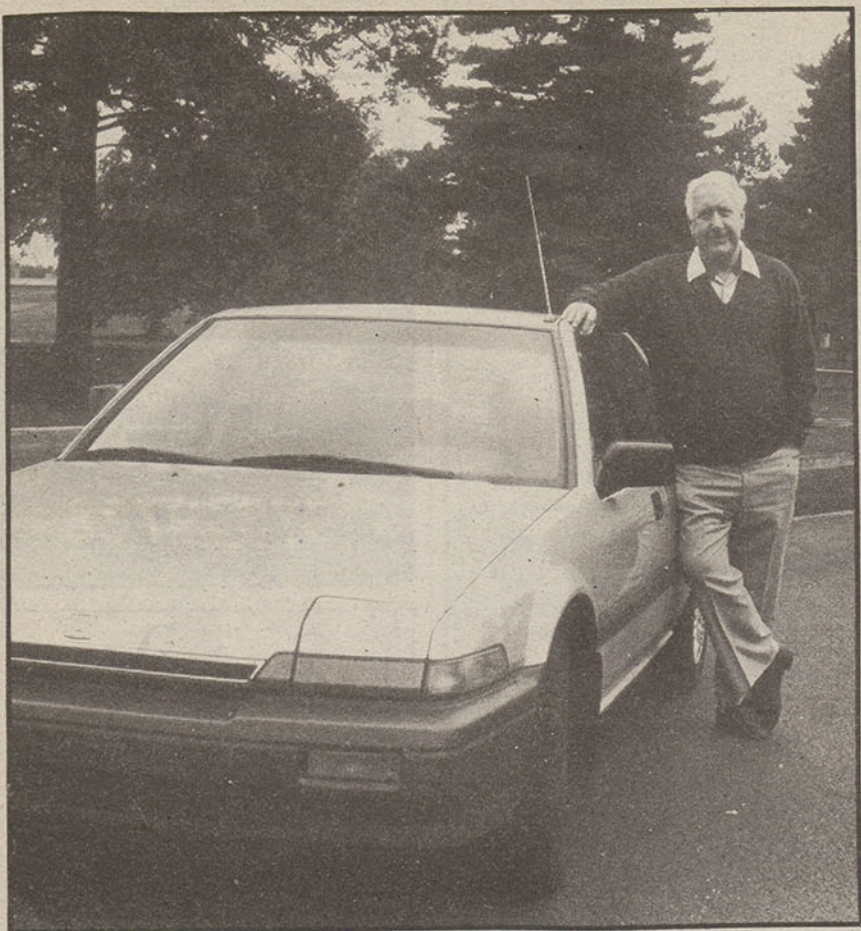
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Cool

In the Caffè Fiore on State near Liberty, you're conspicuous. Mirrors reflect everything from opposite walls, and looking into one that reflects the other across the room, you see yourself duplicated four times into the distance. There are spotlights on the ceiling, and pink and blue neon throws a glow. A fishbowl of a front window allows anyone walking by—or even sitting in a car at the red light—to glance in and see very well who is having coffee. And with whom.

When owner Bill Costello opened the cafe, he said he wanted it to be "a place to get a good cup of coffee that's also a good place to sit." For those who don't mind having their images bounced around a room, it appears to be good enough. The *Detroit Free Press* says it has a "thoroughly cosmopolitan air" and is "frequented by those who like to pretend they are in San Francisco or Paris."

But if you're saddled with an unshakably Midwestern sensibility, and if you'd rather not look in the mirror more than absolutely necessary, sitting in the cafe can require a measure of courage. At night, when the neon is bright and the lights outside pass by in blinding blurs and the recorded music is contrived for the manic mood and everyone seems to be stylish and happy with lots of stylish, happy friends, it can be like sitting in an animated cartoon. Betty Boop could jiggle in for cappuccino.

But Caffè Fiore is also one of the only places in town where you can sit with a cup of coffee on a rainy afternoon, get lost in a novel, and not feel obliged to surrender your seat to someone more likely to order an omelet. It's a *cafe*. And it has seemed a much friendlier cafe since one recent late-night visit. The two men behind the counter were bleary-eyed with fatigue. The short one wiped at the counter halfheartedly, and the tall one stood motionless at the cash register, staring straight ahead. It was quiet except for the murmur of a few voices and the jazz from the speakers—lots of horns and percussion and bells.

Suddenly the tall man said, "What's that ringing?" He could have been talking to himself, because he continued staring into space and his tone wasn't the least conversational. His partner continued to wipe, not answering. "Hey, what's that ringing?" he said again. "Do you hear ringing? Is there an alarm going or something?" He cocked his head, screwed up one side of his face, and listened hard.

"No, that's the music," said his partner.

He listened for another minute and

said, "Are you sure that's not an alarm going somewhere? Sounds like an alarm."

"No, that's the *music*," said the other with exasperation, rolling his eyes.

The tall man blinked. "It's just that you listen to that all night—after a while you don't know *what* you're hearing."

"I know," said the other. "It's supposed to be *cool*. Isn't it cool?"

And he was suddenly a lampoon on *cool*. He struck an exaggerated pose, shimmied his shoulders, looked up at the ceiling in haughty pseudos sophistication and said, "Cooooool!" Then he glanced at us with playful, slit-eyed cynicism, as if to say, "Who do they think they're kidding?"

The telephone campaign

We thought we knew the building quite well—the former Secretary of State's office on Church Street, home of Dollar Bill Copying, a croissant maker, a film processing shop—but we had never been in its upper reaches.

Then we learned that upstairs at 611 Church, U-M undergraduates are earning money by telephoning U-M alumni all over the country in an effort to raise funds for the university. It is a massive, well-orchestrated campaign, we were told, an unprecedented effort to contact all two hundred fifty thousand former U-M students. The undergrads are equipped with elaborate scripts to use in conducting their phone solicitations, scripts that tell them how to begin the conversations, how to re-

spond to a wide variety of objections, and how to get as big a donation as possible from each alum. The operation is heavily monitored, we were told, and those students who don't bring in enough money are quickly yanked and replaced with a fresh recruit.

Armed with this hearsay, we rode the elevator to the third floor of 611 Church one recent evening.

A low babble of voices, such as you might encounter approaching a large cocktail party, guided us along the hallway. In a moment the babble separated itself into distinct phrases.

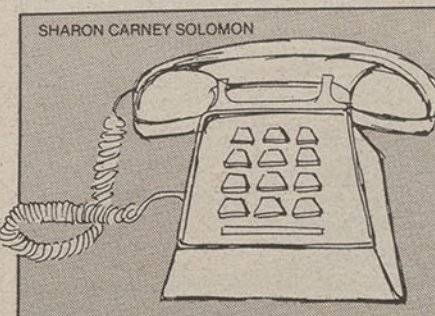
"Hi, I'm Becky Smith. How are you tonight?"

"... Recognizing that you do have the added expense of a child in college, I wonder if you would consider donating money on an installment plan."

"... If you pledge now, we won't come back again within three years."

Borne along on such conversational currents, we entered a large, brightly lit room. Small wooden cubicles were everywhere. Inside them, students with pencils in hand were talking intently into phones. All of the students, as far as we could see, had typewritten sheets on their desks (the scripts?) and glanced at them often.

"... I'm sorry you feel that way about



the university, but what about your own years on campus? You must have enjoyed those."

A block M hung from one wall. Nearby was a blackboard on which was chalked:

Tonight's Goal: \$50,600

Last Night A New Record! \$97,040

A young man in shirt and tie alertly spotted us and in a spirited manner came over and introduced himself as Mark Peterson, an employee of Philanthropy Management, Inc., of Madison Avenue, New York City, on contract till June 1988 as executive director of the Michigan Telefund.

From Peterson we learned that the Telefund is the all-alumni phase of the Campaign for Michigan. And that he and his staff of two are trying to recruit a pool of between two hundred fifty and three hundred students out of which about thirty to fifty at a time will work three nights a week calling U-M alumni.

The work hours are evenings from six-thirty to nine-thirty. Each student receives six hours of training, including a two-hour lecture on phone techniques and two two-hour role-playing sessions at a "tele-trainer" on which "hypothetical phone calls are made and the callers' techniques reviewed," Peterson told us.

The students are recruited via posters around the university. They are paid \$4 an hour to start with, and if they show good results they can make up to \$6 an hour.

"The job isn't for everyone," Peterson said.

What happens to those who don't raise enough money?

"The relationship is terminated, either by them or by us."

According to Peterson, there is a dramatic turnover, 50 percent at least. Phone calls can be monitored on a monitoring system and the callers' techniques reviewed immediately afterward. "We rank callers," said Peterson. "Who's doing well, who's not doing well. Our techniques are tried, proven, and tested."

Peterson, twenty-five, worked previously in Philanthropy Management's Syracuse University campaign. "We raised ten million dollars by phone there; the goal here is fourteen and a half million."

For Syracuse and Yale and other universities, Philanthropy Management developed what Peterson labels a "call outline"—a script that helps students start and steer conversations. We asked him if we could look at one, but he smilingly declined. "Philanthropy Management has developed this outline at considerable time and expense and, of course, we have competitors."

We asked if we could interview a student caller. A couple of minutes later

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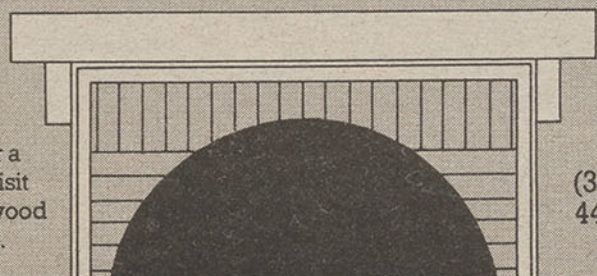


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AROUND TOWN *continued*

Kzenia Kozak was ushered into the room.

Attractive, rosy cheeked, and smiling, Kozak is a junior in the engineering college. She is president of the University of Michigan Ukrainian Club. "I hope to apply some of the techniques I learn here to raise money for the Ukrainian Club," she said at one point.

"I'll help you with that," said Peterson.

We asked Kozak how she got the job.

"I went to the employment office and saw a poster. It looked like a good job."

Is it?

"Oh, yes. It's fun. I've made calls to California, Hawaii—even Ann Arbor," she said with a laugh. "You're making personal contact with people."

Are you good at it?

She flashed a look at Peterson. "I hope so."

"How much did you make last evening?" Peterson asked.

"Twelve hundred dollars."

We asked how many calls it took.

"Twelve calls. I think nine answered positively. One night I got a hundred dollar donor to make a fifteen thousand dollar donation."

Does the "call outline" help?

"Definitely, though you have to do a lot on your own. It's a good guide. But you have to get a feeling for the person you're talking to."

What do you say to a grumpy alum, someone who says the university is going to hell these days?

She smiled. "You listen for a while. Try to calm them down. Then you ask them what it was like when they were on campus. You remind them how much they owe their career to the university. You tell them you don't want them to take away from other organizations they may be giving to, but you want them to remember Michigan in this special effort."

What's the worst response you got?

Kozak smiled. "I had one man be really nasty. He swore at me. Four-letter words."

Why?

"He was an ex-employee of the university and had just been fired. He was pretty bitter."

What did you say?

"I told him I was sorry about what had happened to him."

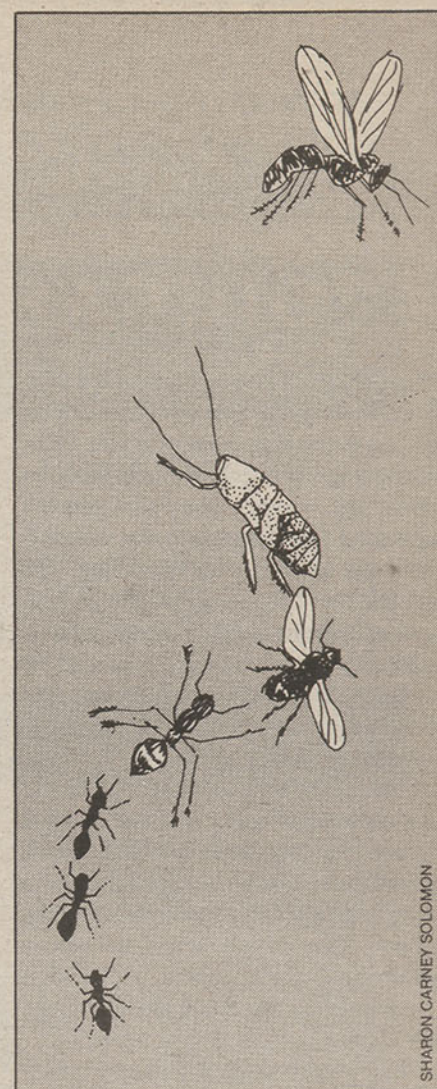
Did he give?

"No."

Where the bugs are

There are no bugs in our house. Oh, perhaps an occasional ant or two. The usual assortment of spiders, which we can no longer kill because of *Charlotte's Web*. A lone silverfish once posed on a wall, and once a bat flew around our basement while we watched TV, but he disappeared and never showed up again.

No, we feel we are bug-free. But we're not sure about others. We've



SHARON CARNEY SOLOMON

heard stories. Seen trucks. We've known householders who won't meet our eye. And so we decided to find out once and for all what's going on—bugwise—in Ann Arbor.

Our first shock was to learn that Exterminators are listed in the Yellow Pages under Pest Control. And already we're upset. We can understand controlling dogs, children, deer herds. But we don't want our ants, our errant mice, our silverfish controlled. We want them zapped, killed dead, exterminated forever!

Our second shock soon followed. Under Pest Control we found over twenty exterminators listed. Ten years ago, the Yellow Pages listed ten. And back in 1958—when if you looked up Pest Control you were told to go to Exterminators—we found only five.

Are things out of control today in Ann Arbor?

We liked the ad in the Yellow Pages for Kurtis Exterminating Co. They called themselves "exterminators." They were a local family business since 1929. And there was a little child pictured in the ad, on the phone, getting "prompt service."

That little child, two years old when the picture was taken, is now twenty and the youngest member of the family business. A year ago Gaylene Opal, willowy and articulate, with long brown hair, joined her father, Robert, her mother, Connie (nee Kurtis, the daughter of the founder), and her older brother Stephen in waging war on bugs and mice.

We asked Gaylene Opal, relatively

new to the business, what she liked most about it.

"Meeting people, seeing their houses, how different people live."

What did she like least?

"Carrying a fifteen-pound sprayer for three straight hours. It gets to be heavy. It's hard work."

We turned to Robert Opal, who has been zapping bugs for thirty-one years, and asked what he liked most about his business.

"That there's always business in this business. You never get rid of them forever."

And what did he like least?

"Cobwebs."

What kinds of bugs are the hardest to get rid of?

"Roaches," father and daughter said simultaneously. "Roaches are a standard in the business," Gaylene added.

Gaylene's opinions, stated firmly, always brought an approving nod from her father. At fifty-six, Robert Opal, with his thinning gray hair and his mustache, could pass for a bank clerk. For some reason we had a vision of a professional exterminator as being ferret-faced, sharp-featured, with quick, darting eyes. Mr. Opal has a relaxed quality about him—off the job, at any rate.

We decided to get down to brass tacks and ask which parts of our town provided the most business for Kurtis Exterminating.

"All parts," Opal said with a wave of his hand. "Bugs are—are—" He searched for the right word.

"Democratic?" we offered.

"That's it. They go everywhere."

"I just did a huge, beautiful house for roaches," Gaylene said.

Could there really be bugs in Barton Hills?

"Of course," said Opal. "They got ants there, bees, moths, wood roaches. Those kind of roaches don't want to be in your house. They're there by mistake, like earwigs."

How about downtown?

"Cockroaches," father and daughter said in unison.

Campus?

"We don't do the university," said Opal, "but fraternities and sororities have roaches and ants."

That didn't surprise us. What about nice subdivisions like Lansdowne?

"Ants, earwigs, fleas."

Ann Arbor Woods?

"Carpenter ants."

Naturally. How about Ann Arbor Hills?

"Mostly ants. Teeny-tiny ants," said Opal—rather unscientifically, we thought.

Burns Park?

"Carpenter ants, because of the old trees. Fleas that come in with pets. Some roaches and termites in those old neighborhoods. I've found termites on Brooklyn Avenue, Shadford, Morton, Granger."

Opal was getting uncomfortably close to home, so we quickly asked about the Old West Side.

"Termites. Fountain Street, Spring Street—termites. Termites are prevalent in all the older parts of Ann Arbor."

"Dexter's got lots of termites," Gaylene said cheerfully. "Dexter's a regular termite mound."

How about Saline?

Opal allowed that he'd never found termites within the Saline city limits, though he'd found some just south of the city.

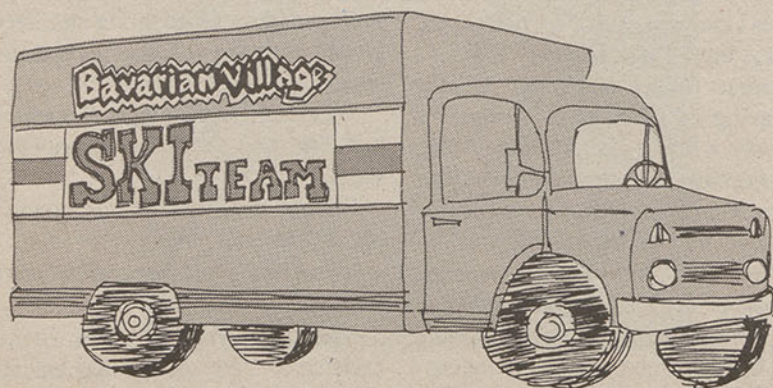
The Opal house is small, comfortable, and crowded with furniture, family pictures, dishes, magazines, mementoes. A small gray dog and a large gray cat live there in harmony. Thinking of the shoemaker's children going without shoes, we asked Opal what his own house had in the way of bugs.

He smiled at his wife and daughter. "Grain weevils. And I've brought cockroaches home from jobs with me."

"What about mice?" we asked. Mr. Opal shook his head and said with a rueful smile, "The cat used to catch 'em. But she's got awful lazy lately."

Ski team?

Anyone driving on Washtenaw Avenue regularly must have spotted the bright red truck with white racing stripes and in big letters the words, "Bavarian Village Ski Team."



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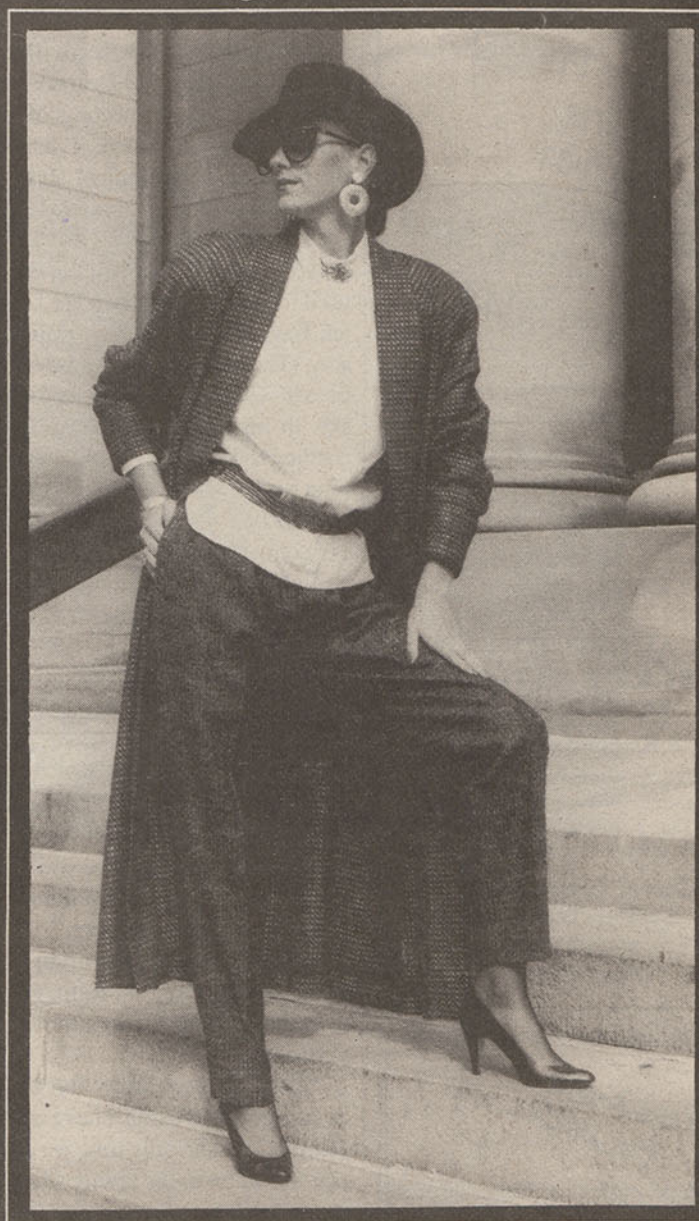
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AROUND TOWN *continued*

The truck is parked facing traffic in the strip mall just east of Huron Parkway that houses the Ponderosa Restaurant, Ace Hardware, Waterbed Gallery, Denny's, and, of course, the Bavarian Village Ski Shop.

We've driven by that truck in that spot for over a year now. Wondering when the Bavarian Village ski team went skiing, we dropped out of the traffic flow on Washtenaw and into the shop itself and put the question squarely to manager Dave ("Dunk") Duncan.

"When," we asked, "does the Bavarian Village ski team go skiing?"

Duncan, six feet four, 250 pounds, an ex-football player, confessed immediately. "There is no ski team."

So how come the truck? The logo? The racing stripes?

"I got this old truck from the company and wondered how I could use it to get the best kind of advertising. It obviously works," he said with a smile.

Did the truck at least have a working battery?

"Oh, sure," said Duncan. "I drove it to the Fairlane Manor in Dearborn the other day. There was a meeting of the Ford Thunderbird Club there. I demonstrated the latest in ski equipment and rags."

Rags?

"Clothes," he said.

According to Duncan, the truck is also used to transfer merchandise between the ten Bavarian Village Ski Shops in Michigan. (The chain was started by John Held of Mt. Clemens. Held had been selling skis in his father's hardware store. According to Duncan, the old man kept tripping on the skis, and one day he gave his son a choice: Get rid of the skis or get out. He got out.)

Since there was no Bavarian Village Ski Team, did Dave Duncan at least know how to ski?

He laughed. "Oh, yes. I grew up in Michigan, where my father worked for Bendix in Southfield. He was transferred to Colorado, and I learned to ski there. Anyone who works in this store has to be a skier. The first question I ask someone looking for a job is, 'Are you a skier?' If the answer's 'Yes,' we continue the interview. We're all skiers here."

At least, then, the Bavarian Village Ski Shop *could* form a ski team. (We give up dreams hard, not to mention truth in advertising.)

"Yes," Duncan said, "but we wouldn't be any good. We don't have enough time to practice. The only time we could practice would be in the spring when we close the doors for a while. It's a Catch-Twenty-Two. We only hire skiers and then don't give them time to ski."

We thanked Duncan for his time and went outside to give the truck a closer examination. It was a Ford. There was a little rust on the hood. The tires seemed good, though. It looked as if it could get to slopes farther and steeper than Dearborn's.

Life is a series of compromises, we thought. The truck *could* get there; the employees *could* ski; and we *could* settle for that. Which we did. We got back in

our car and rejoined the traffic on Washtenaw Avenue.



SHARON CARNEY SOLOMON

Paper mother

Carole Wineman, a mother of two teenagers, has been delivering the *Ann Arbor News* for six months now, and before that she subbed for her daughter for over a year.

"Two things happened at the same time," Wineman told us. "My daughter got sick, and my cardiologist told me to lose weight. Now I'm being paid to exercise seven days a week, and I like it."

Wineman estimates that her route in the Burns Park area is about a mile and a half long, and it takes her about forty-five minutes. She has fifty customers. She makes \$100 a month, most of which she uses to buy fabric. She is a fabric artist when she's not delivering the newspaper.

How do customers react to a "paper mother?"

"Some are amused. Some just see me as the 'paper boy' or should I say 'paper person'? I'm fairly short, as you can see. One day an elderly lady on my route asked me which elementary school I went to."

Wineman's husband, a university professor, helps her deliver on Sundays when the paper is heavy. A couple of his ex-students have bought homes on the route. "Now that is funny," Wineman says. "They sort of try not to notice him delivering the paper to their houses."

Does she get tips?

"Oh, yes. I even get a regular tip from a customer I know socially. I tell her it's not necessary, but—" She laughs.

Wineman thinks customers benefit from having an adult paper person. "I used to run a house-sitting service called 'Merry Pop-ins.' Perhaps because of that I'm very security-conscious. I let people know when they've left their key in the lock, when their door is open. I notice when mail or newspapers pile up. When that happens, I take the newspapers home and put them in grocery bags with the customers' names on them. I hold them until they return."

There are other advantages to being an adult paper carrier, according to Wineman. She can drive herself around in inclement weather. And she suspects that customers pay an adult more promptly than a youngster.

Carole Wineman isn't our first "paper mother," however. Years ago a lady we know became a permanent substitute for her son during sports seasons. The son played on the Pioneer basketball team. One evening we opened the paper to the sports section and lo, there was her son's name circled in pencil along with his sixteen-point score of the night before. A firm pencil line led from there to the margin, where in bold letters was printed: "Now read this!"

We liked it, though we wondered what would happen to our evening paper if her son ever was elected mayor.

Following the dinosaur to Burns Park

Why are two yellow school buses marked "Fitzgerald School District" parked at Burns Park? Why are out-of-town children eating under our linden trees?

We learned from Marilyn Sternberg, a large, cheerful, outspoken second-grade teacher at Mt. Park School in Warren, Michigan, that fifty-five kids, twenty parents, three teachers, and two bus drivers chose to come to Ann Arbor that Saturday to visit the Hands-On Museum in the morning and the Museum of Natural History in the afternoon.

"How did you ever find your way to Burns Park from Warren?" we asked.

"The lady at the Hands-On Museum told us about it. She said it was a quiet park in a residential neighborhood," Mrs. Sternberg said.

She was seated, along with eight or nine mothers and one grandmother, at a picnic table on the porch of the warming shelter. Two serious looking second-grade boys were having trouble opening their milk cartons and came over for help.

We asked the two boys if they had parks this nice in Warren.

"Yes," said one.

"No," said the other.

"What really got us here was the dinosaur at the exhibit museum," Mrs. Sternberg said. "I came with my own kids last year and decided to bring our second-graders here this year and see both museums."

We asked the second-graders what they had liked best about the Hands-On Museum.

"Bobby the Brain. It gives you an electric shock," one said.

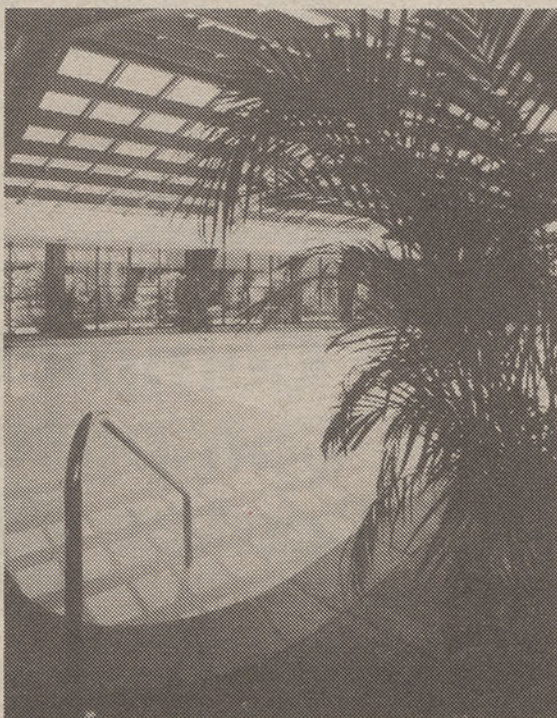
"Anything funny happen on the trip?" we asked.

"Gregory Bridwell!" Mrs. Sternberg exclaimed. "He set off the emergency alarm at the museum. He thought it was part of the exhibit."

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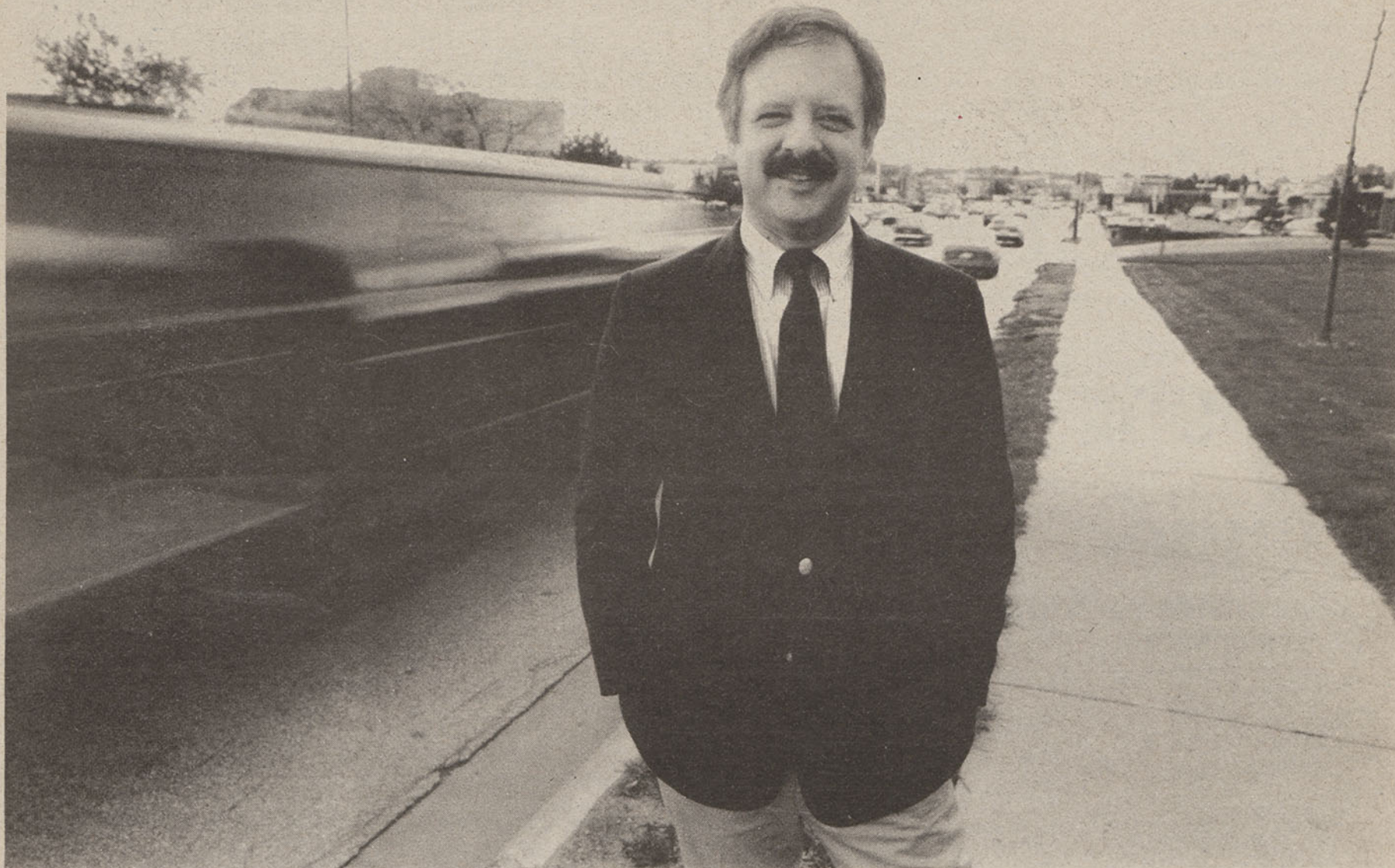
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INSIDE CITY HALL



PETER YATES

Pierce's new planning commission

A shift in power toward the neighborhoods?

Last July, Democratic Mayor Ed Pierce made his second set of appointments to the Planning Commission. In doing so he created a majority of his own appointees. Most are Democrats known for their civic activism. Thus Pierce has significantly shifted the balance of power in the struggle to shape and direct city growth.

Now, as the city, in the words of one commissioner, is "deluged with development," neighborhood groups who oppose new projects in and near their residential areas are scoring some impressive victories. The commission has sided with neighbors to reject rezoning requests for Bill Martin's proposed University Center at Plymouth and Nixon roads and for the Alliance Bible Fellowship Church property on West Stadium near Pauline. It also, in September, delayed action on another proposed sorority near Burns Park and on a fifty-odd-acre subdivision off Liberty

Road near the Sister Lakes.

The increased leverage of these neighborhood groups has raised some concern—among Democrats and Republicans alike—that neighbors might gain too much sway in planning decisions. The question is, will the Democrats balance concern for neighborhood interests with a considered notion of healthy, city-wide growth?

Ann Arbor's strong tradition of NIMBY—"not in my back yard"—sentiment has led to some monumental battles, from the Allen Creek Association's vigorous defense of the ravine at Edmund Place off West Huron in 1980 to the battle over Collegiate Sorosis's move into 903 Lincoln, which ended only recently in the state's appeals court. Now, residents are fighting hard to preserve the existing character of their neighborhoods, from North Burns Park, where an old area of single-family homes continues to resist the incursion of college Greeks, to the Sister Lakes, where residents oppose a plan for a new subdivision, to the city's northeast side, where large sections of undeveloped land lure builders.

Caught in the middle is the Planning Commission, the board composed of eight citizens and one council representative that must recommend to council either the acceptance or the rejection of a development proposal. One of the commission's most important tasks before

Realtor Ed Surovell, chairman of the recently pro-neighbor commission, may be one of its strongest supporters of development. How the commissioners vote on upcoming planning issues will depend, he says, upon the extent to which they will overcome their NIMBY ("not in my back yard") sentiments and consider the interests of the city as a whole.

making its recommendations is negotiating compromises between developers and nearby residents. But between the current flood of development and the often stony resistance of neighborhoods, the Planning Commission's task resembles "walking the knife edge," according to vice chairman Allan Feldt, a U-M urban planning professor and one of Pierce's first appointees.

"Neighborhood activism in Ann Arbor is fairly painful for planners and developers," Feldt says. "It's healthy for the democratic process, but rather disruptive in terms of making clear, rational decisions." The greatest disruption comes when neighborhood groups plunge into planning debates with a no-compromise vehemence. Many people, says Feldt, "don't understand that the city *can't stop development*. The land is privately owned. The city can only try to control its development."

The man responsible for the change in the Planning Commission is Mayor Pierce. He names two principles that guided his appointments, which last July brought the Democrats into control: minority representation and a desire to "deemphasize development's ties." Lou

Belcher, Pierce's predecessor, had appointed a commission that, according to Pierce, "was loaded with people with ties to the development business." And, says Pierce, "Developers have vested interests. You need some people who will be skeptical."

But who will be skeptical of the neighbors? Neighbors could enjoy a *de facto* veto power over city planning decisions if the new Planning Commission swings drastically toward a pro-neighbor stance, consistently voting down developments in deference to nearby residents, and if the Democratically controlled council then follows the commission's recommendations.

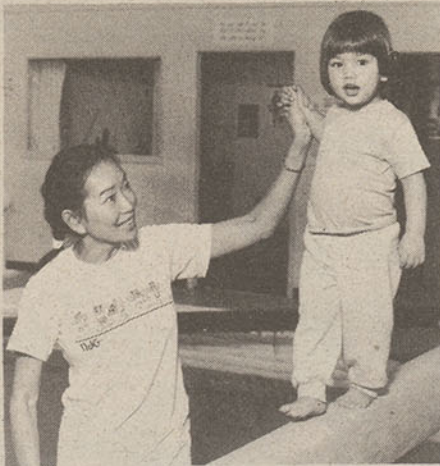
Pierce believes that although it's too early to judge definitively, his commission is indeed more responsive than its Belcher-era predecessors to neighbors' interests. But it also has its own ties to development—two of Pierce's appointees, Ed Surovell (head of Edward Surovell Co. and now commission chairman) and Janice Caldwell (of the Michigan Group), are realtors—and it even seems to have produced its own skeptics. Since his appointment in mid 1985, chairman Surovell has, like Feldt, grown wary of neighborhood

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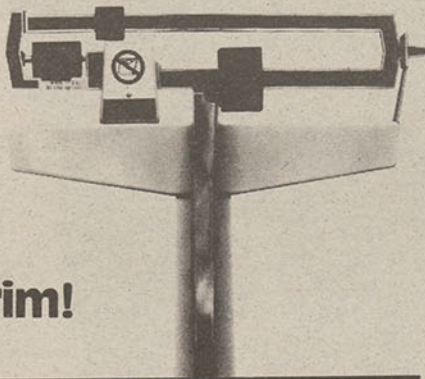
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CITY HALL *continued*

"Neighborhood activism in Ann Arbor is fairly painful for planners and developers," says U-M urban planning professor Allan Feldt. "It's healthy for the democratic process, but rather disruptive in terms of making clear, rational decisions."

groups. He lauds the constructive role of "good community participation," but laments that neighborhood activism, while in most cases beneficial, at times becomes counterproductive in the sharpest citizen-versus-developer controversies. "Acrimonious conflicts," says Surovell, "like those over University Center, Collegiate Sorosis, and the old Ark [the Hill-Adams House torn down by the First Presbyterian Church], create bitter divisions that may last for decades and that lead to greater swings in public policy."

Also in 1985, however, Pierce appointed Gwen Nystuen, a former board member of the Citizens Association for Area Planning. Nystuen, still active in CAAP, says she takes "a broader view" of her role as commissioner than do her more conservative colleagues, among them the two remaining Belcher appointees, Chuck Cremin and John Snuverink. "I insist on some standards not explicit in what is generally agreed to be a deficient zoning ordinance."

The commission's newest citizen members are Caldwell, Emily Jones, who works for the county health department and holds a master's degree in urban planning, and Sam Offen, a marketing specialist for AAA. Whether they will adopt Nystuen's activist view or the more cautious skepticism of Feldt and Surovell remains to be seen.

So far the most significant change in commission membership has been the replacement of Doris Preston with fellow council Democrat Seth Hirshorn. Preston usually played tough with neighborhood groups, warning that citizens who are unwilling to consider compromises on development proposals make it impossible for council to guide the city to sensible growth. But Hirshorn comes from the Second Ward—the booming North-east—and he has swung in the opposite direction, leading an uncompromising crusade against Bill Martin's proposed University Center retail development on the corner of Plymouth and Nixon roads. In one of the first votes that included the new appointees, the commission followed Hirshorn's lead and recommended on a 5-3 vote that council turn down a rezoning request vital to Martin's project. That

vote, although an early one and not necessarily indicative of future voting tendencies, certainly has fueled speculation that this might become a decidedly pro-NIMBY commission.

Both Surovell and Chuck Cremin, a Republican appointee who spent the first two years of his current three-year term as commission chairman, agree that it's too early to tell whether the new commission will consistently side with neighbors. The partisan makeup of the commission, both agree, won't provide the final answer. "The divisions on commission issues aren't along party lines," Surovell says. "They're by place of residence and perceptions of self-interest. If you live next to a field, you tend to be anti-development. It's as simple as that." According to Surovell, what decides the outcome will be the degree to which commissioners overcome their own NIMBY sentiments and consider the interests of the city as a whole. In any case, how they tread the knife edge between neighbors and developers will have a great effect on how smoothly and sensibly the city's growth proceeds.

Community Access TV

*Despite the name,
less and less
community access*

For four years, beginning in 1979, Wayne Dabney produced an Ann Arbor Community Access Television series called "Wayne's Cultural Clinic." In early 1985 he tried to launch another series, but CATV coordinator Martha Schmidt required him first to enroll in another CATV training course, despite his previous training and four years of production experience. After months of waiting, Dabney finally was able to get the retraining required. Then, abruptly, the training sessions went from infrequent and hard to get to nonexistent, and Dabney could find few trained volunteers

to help him produce his series. He also found that the available studio time was booked nearly solidly around U-M interns working at CATV. His new series never got off the ground.

Dabney found himself squeezed out of public access television, he says, as Coordinator Schmidt and her interns increasingly monopolized the production facilities. Schmidt is a full-time, \$26,000-a-year city employee and also a four-tenths-time U-M lecturer in film and video studies. "It [CATV] has developed into a private clique," Dabney charges. "What was supposed to be community access TV is now a school of sorts. Staff and interns are pretty much the only ones who have access." In response to his growing frustration, Dabney incorporated his own nonprofit "Organization for Cultural Arts Programming" to provide exactly what CATV was originally intended to provide: low-cost television production services open to the public.

Ann Arbor Community Access Television began operation in 1972. Since then the city has required the local cable television company (there have been several) to provide all Ann Arbor citizens with a chance to produce and air their own programs. This agreement reserves for citizens one cable channel over which they can express their opinions and air their creative endeavors. In order to avoid discrimination against those who can't afford video cameras, microphones, production lights, and editing equipment, CATV maintains a studio. There its staff has since 1972, free of charge, trained hundreds of community volunteers, offered them the use of its studio and equipment, and telecast their productions on cable Channel 9.

The opportunity to produce television programming has benefited many local citizens. In 1983 Lola Jones began producing what is now CATV's longest-running series, "Another Ann Arbor," a program that she conceived as a way of representing blacks on television. "It's been a very rewarding experience," Jones says. Joy Croel, who produces "Forever Joy," also praises CATV for providing her twice-weekly with "twenty-eight minutes of sharing the good news of Jesus Christ."

But Wayne Dabney is not the only citizen who has been frustrated in attempts to gain access to CATV. A couple of years ago, Tania Evans wanted to produce some instructional videos there. "At first it sounded like they were real helpful," she says of the CATV staff, and she received the training she needed. But then she couldn't use the equipment until she first volunteered her help for a certain number of hours. "I said, 'Fine, sign me up. I'll do anything.' I was very persistent—I'd be a gofer just to get access. But I couldn't get on any kind of list to do any work." Evans says CATV staff repeatedly rebuffed her both from doing volunteer work and from producing on her own. Finally she was told she would not be able to use the equipment after all. "I'm certain it wasn't my attitude," she says, still unsure why CATV pushed her away so abruptly.

"It was just their policy. I was really annoyed, after all this hype about 'community access'!"

Since Evans's experience, it has become even more difficult for Ann Arborites to get involved with community access. When the CATV employee responsible for training volunteers left just over a year ago, no one replaced him. The removal of a trainer (called, at CATV, a "facilitator") also removed CATV's only mechanism for bringing ordinary citizens into program production. Without training, no new community-generated programming can develop. As a result, Ann Arborites wanting to work with cable television have found themselves ensnared in what almost resembles a Catch-22: They can't use CATV production facilities unless they've had training, and they can't get training—sometimes, as in Dabney's case, even if they've already learned to use CATV production facilities.

The *Observer* asked Schmidt and CATV Executive Director Charlene Ladd for a list of persons "who have been trained and have used the facility in the past two years." From nineteen names provided, the *Observer* reached fourteen. Eight said they had first been trained, not in the past two years, but in 1983 or earlier. Two more had come to CATV as student interns. Another was trained just over two years ago. The only three of the fourteen who said they had received any first-time training at CATV within the last two years were Joy Croel (trained in late 1984), Community High student Erik Olsen (whom CATV trained along with interns in 1985 while producing a show called "Saturday Morning Live"), and Blake Ratcliffe (whom CATV trained on an editing machine).

As a result, today the CATV offices and the regular programming on Channel 9 show little evidence of public participation. CATV is run by a small staff and a rotating corps of unpaid U-M and EMU interns, with little help from community volunteers. Out of some three dozen series running this fall, the vast majority—from religious programs such as the "Monument of Faith Breakthrough Hour" to partisan political shows like "Legislative Forum," produced by state legislature Democrats—come from sources outside Ann Arbor and often are regionally or nationally distributed. A half-dozen—such as "Screen Scene," a film preview talk show, and the "Softball Game of the Week"—are done by CATV employees and the interns. But other than Lola Jones's "Another Ann Arbor," Joy Croel's "Forever Joy," and a new version of a Saturday morning show produced with his school's equipment by Community High student Erik Olsen and edited at CATV, Channel 9 telecasts very little programming produced by Ann Arbor citizens using CATV's facilities. The shows of Jones, Croel, and Olsen account for less than three hours of first-run programming per week—out of Channel 9's ten hours of telecasting per day, seven days a week.

An uninterested public is apparently not the problem. "The demand [for pro-

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CITY HALL continued

duction training] is there; it's high," admits CATV Executive Director Charlene Ladd, Schmidt's supervisor. "Every time we've promoted it, we've come up with more demand than we can handle." In mid October the waiting list for orientation and training, bottled up for over a year, contained 127 names.

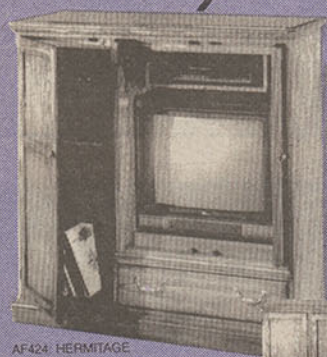
It's hard to discover exactly why only a relative few citizens have been able to use CATV facilities lately. In fact, it's baffling. Some members of the Cable Communications Commission who have sought answers from Ladd and Schmidt have come away empty-handed. Commissioner Brett Ashley says she finds "frustrating" the commission's attempts to get a clear sense of the situation at CATV. "Commissioners tire of asking questions, until finally the matter is dropped. The responses often seem so defensive you're sorry you asked." Ashley has concluded that "the staff is talented and know what they're doing—but they aren't doing it. Apparently they've gotten off track. My fear is that people are going to forget that community access is there."

When the *Observer* asked Ladd why production of shows by the public has sunk so low, she gave two reasons. First, last year she missed some time on the job. She was on a five-week-long vacation when the sale of Ann Arbor's cable system to Columbia Cablesystems was announced, and she took a nine-week-long medical leave in September, "while the sale," Ladd says, "was being finalized." Ladd says her lost time burdened Schmidt with extra work. The second reason does little more to answer the question. In 1982 CATV tried using its staff to help community volunteers produce shows, Ladd says. "We concluded that the practice was unhealthy and unrealistic. That made us a media center, and that's not the function of community access."

Also, Ladd and Coordinator Schmidt say that their top priority is cable-casting—which they define simply as "the free distribution of programming via Channels 8, 9, 10," that is, keeping the airwaves full. (The Ann Arbor Public Schools produce shows for Channel 8, and city government meetings fill Channel 10.) "We're here for programming, not for training," Schmidt says. Then she expresses her attitude toward community volunteers: "Ann Arbor's not a hands-on community. People here have lots of ideas, but they don't want to get their hands on any equipment." Schmidt's waiting list for training, however, continues to hold 127 names.

The closed-shop atmosphere of CATV has come, oddly enough, during a time of growth. CATV has long suffered from a lack of money in an expensive industry that requires frequent modernizing of equipment. A year ago, however, CATV's funding increased. In 1985, an unprecedented \$50,000 poured in to help replace dilapidated equipment. Last October, Columbia Cablesystems took over Ann Arbor's cable system. As part of the changeover, the franchise fee levied by the

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HOME ENTERTAINMENT CENTER

Ann Arborites wanting to work with CATV have found themselves ensnared in what almost resembles a Catch-22: They can't use its production facilities unless they've had training, and they can't get training.

city on the cable company increased from 3 percent of the gross cable revenues to 5 percent. (CATV's funds come not from taxes but from the city's mandated percentage of the cable company's profits.) This small jump in income should provide CATV with about \$30,000 over the next five years. CATV's annual operating budget is now close to \$280,000 for all three channels.

CATV cablecasting capacity has also increased. In 1980 two channels telecast in the evenings only. Today three channels begin programming in the afternoon and extend it to eleven or midnight. Cablecasting, the top priority, has continued, while money and effort has gone into buying new equipment, training and producing shows with college student interns, and increasing coverage of City Hall functions on Channel 10.

Ladd says she is still working out a list of CATV priorities with the Cable Communications Commission. She has held her present job for a decade. Even so, "My biggest problem," she says, "is that nobody has ever told us what they want. Council has never written a departmental organizational mandate, nor has any commission." In a letter to the *Observer*, Ladd describes the fiscal year 1986-1987, which began in July, as "the period in which to re-build, to pull back and review, assess, plan and develop the future of both Community Access Television and the Franchise Administration/Regulatory function of the broad community needs and desires as they relate to cable communications."

The most Ladd will say about things to come is, "Yes, the community will be involved again. It's in the process is all I can tell you. I don't want to put a deadline on it." Asked what improvements Ann Arborites can expect, she replies, "I don't know yet."

Schmidt is equally unspecific about the future. She wants first to entirely re-equip CATV—buy an IBM computer, buy new video equipment, and refurbish the CATV studio and offices. Past that, she says only that she is busy with "planning and policy development." But neither Ladd nor Schmidt have dates or figures to define any long-range goals. They speak of no numerical goals for community vol-

unteers nor for public access shows produced.

One promising development, however, is that CATV has finally hired a new facilitator. Ross Rowe left a similar position in Fort Wayne, Indiana, and began at CATV in mid October. One of his jobs will be to train community volunteers.

Jim Prezlawski helped produce shows with CATV in the late Seventies and now is a video producer for the Catherine McAuley Health Center. Prezlawski cautions against pointing the finger for CATV's problems only at Schmidt and Ladd. The city is also at fault, says Prezlawski. Ann Arbor is the only city in the nation that administers its own public access channels, instead of leaving that to the cable company. Schmidt even complains that CATV is increasingly "pressed into the mold of an arm of city government." That may explain in part why City Hall coverage on Channel 10 has improved while public access has declined.

"The Cable Communications Commission, too, has been emasculated," says Prezlawski; since January 1985 it has had only an advisory role. Ultimate responsibility for CATV now rests with city council. Finally, including himself in the blame, Prezlawski says, "The community hasn't pressed its needs on the commission or on council." These problems, according to Prezlawski, have combined with any managerial shortcomings of Schmidt and Ladd to keep community access, in a town with lots of people interested in video production, from ever living up to its promise.

Critics like Wayne Dabney agree that CATV has its handicaps, among them a long-standing, desperate need for new equipment. But they are skeptical when Schmidt and Ladd defend temporary exclusion of the public as necessary to their plans. Even Schmidt's assurances that CATV is in fact functioning superbly, in spite of handicaps, through an exciting period of growth—assurances echoed by Ladd—are laced with phrases like, "Before we completely reopen..." and, "Before we get up and running again..." These seem to confirm what neither Schmidt nor Ladd will say in so many words: While supposedly working at full strength, CATV has neglected one of its most important functions.



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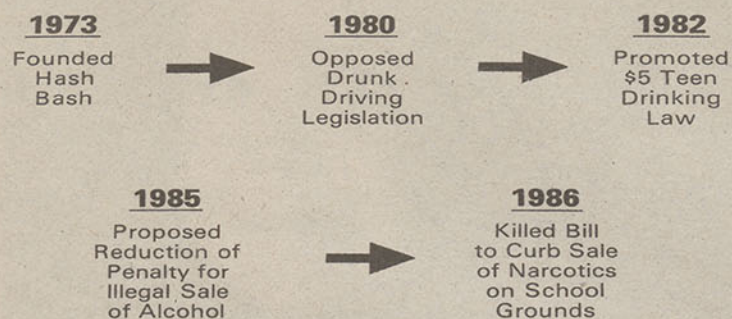
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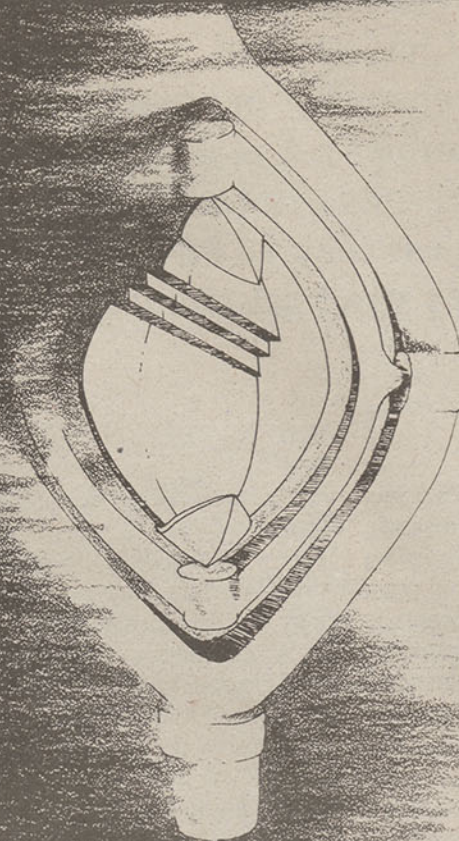
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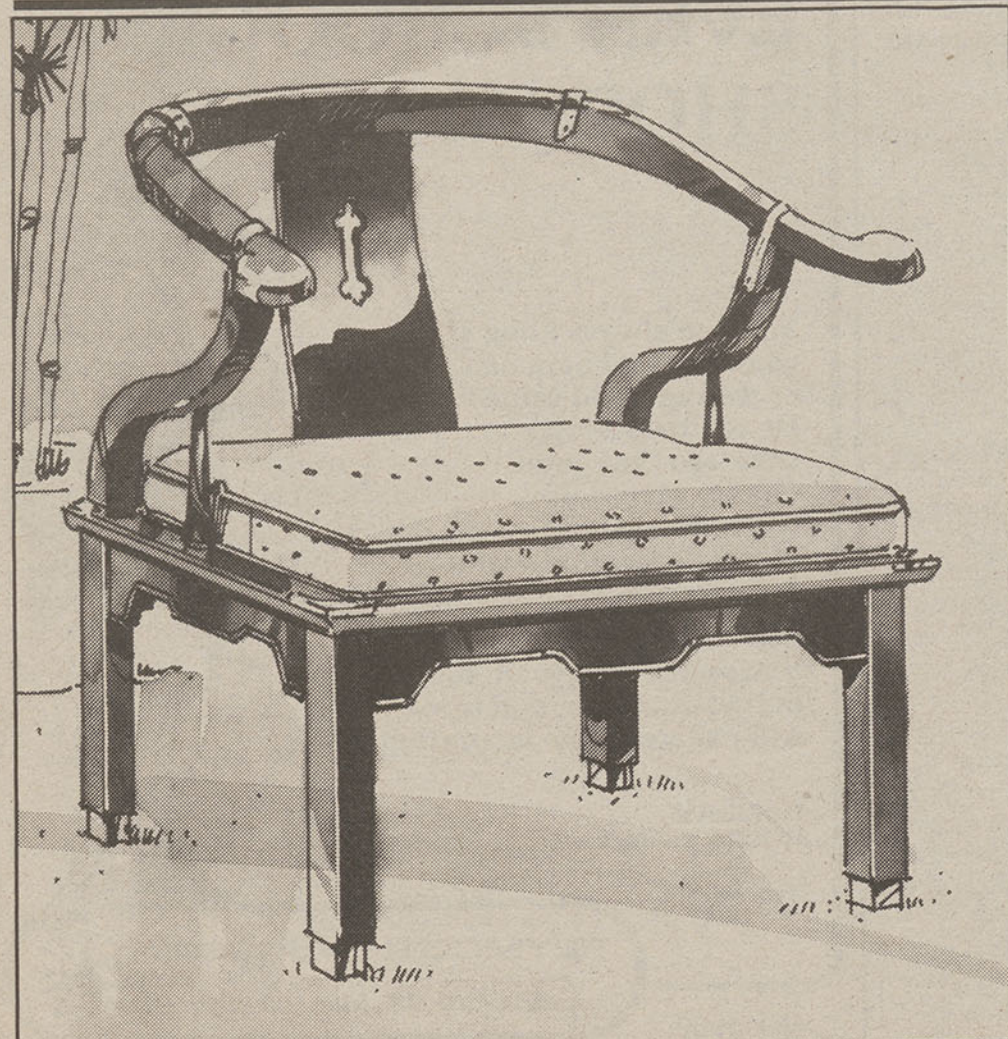
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The Duderstadt era begins

Major differences from Frye predicted.

It is a foregone conclusion that Academic Vice President Jim Duderstadt will manage his far-flung domain in a very different way from his predecessor, Bill Frye. As one dean recently put it, the differences between the two men are "like night and day." Close observers say that most of the specific directions in which Duderstadt will take the university remain to be seen. But interviews with Duderstadt, deans, and other high-level university administrators suggest some notions about how Duderstadt will proceed:

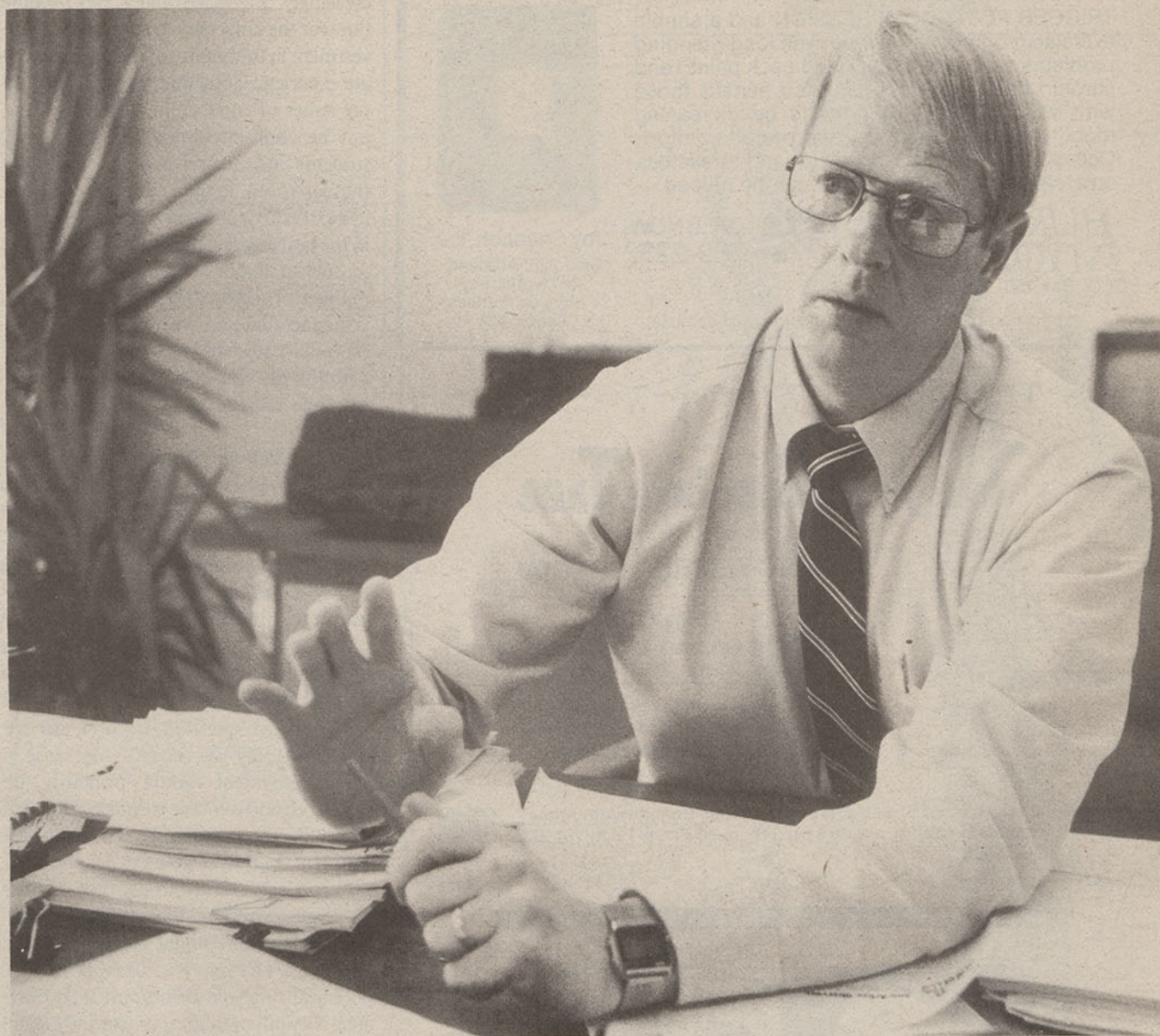
- The trend in recent years toward a much more strict overview of promotions and hiring by the vice president will not only continue but intensify. Frye is said to have been relatively timid when it came to turning back a school's recommendation for tenure, at most suggesting that the school reconsider its decision. The notable exception, of course, was his veto toward the end of his vice presidency of a law school tenure recommendation. Such tenure vetos based on marginal research records may well become more frequent under Duderstadt.

- Reallocation of funds from lower- to higher-priority activities will not diminish, but formal mechanisms such as the recent Five Year Plan are being downplayed. Duderstadt repeatedly talks about "more natural processes" of reallocation. He wants the university to focus not on how to reallocate but on what to reallocate to.

- In the process of coming up with funding priorities, Duderstadt will be probing far more deeply than did Frye into a unit's academic planning. Under Frye, the norm was two-hour budget meetings. Duderstadt plans to continue these but also to meet every three years or so with the heads of a given unit and go into what he calls "retreat mode" for a couple of days. Initially, those schools and colleges that volunteer will be the first to go into these in-depth discussions with the vice president.

- This year's funding process is a probable model for reallocation in the years ahead. Cuts will occur by giving a unit smaller increases than it needs to fund all of next year's programs; the unit would then decide on internal cuts in order to fund adequately the programs it most wants to keep.

- According to Duderstadt, reallocation has been roughly one percent a year for



Academic Vice President and Provost Jim Duderstadt: His style is radically different from his predecessor's—like "night and day," according to one dean.

the past decade and is likely to continue at that level. He explains, "My guess is that a university moves much more slowly than do other components of society. Maybe one percent a year is about right. The key is that it has to happen in a natural way, not in a highly targeted way in terms of the units you're taking away from."

- Duderstadt will make decisions much more quickly, says one dean. He will be more interested in careful analysis of data, pay more attention to forecasts, and be tougher in evaluating faculty performance.

- The emphasis on what academic directions the university takes in future years—which programs to support, which to allow to wither—is particularly important now, says another dean, because of the large number of faculty retirements in the decade ahead. "The groundwork laid right now in terms of setting long-term priorities," says this dean, "is absolutely critical. It will have a decisive impact on whether or not we'll be really preeminent at the end of this century in the way Shapiro aspires to."

- Don't expect Duderstadt to be adept at calming faculty worries and aggravations. "A good deal of the quiet the university

experienced during Frye's era was the result of Frye's pastoral skills," says one administrator. "With Duderstadt, it isn't a question of his being weak in this area. The skills simply aren't there."

- Another Frye-Duderstadt comparison: "Duderstadt is very systematic in his thought processes. Frye, on the other hand, was intuitive and witty. They are in two different galaxies."

- Duderstadt talks of pursuing excellence in terms of sharply defined initiatives. He says, for example, "We will build our strengths out of some sharply focused peaks of excellence rather than in some broad attempts to maintain quality of a lesser degree." His underlying assumption in planning funding priorities seems to be: If it's a research area we can't be best or close to best in, let's not fund it.

- There appears to be a growing feeling, at least among higher-level U-M administrators, that Duderstadt's tough, incisive style of boosting the university's academic quality is just what is needed in the increasingly competitive world of major American research universities. His enthusiasm and brisk pace seem especially welcome in the wake of his weary predecessor.

Investing in the undergrad experience

It's one of Duderstadt's top priorities.

Jim Duderstadt is quickly establishing the style and direction of his critical role in guiding university affairs. He is already contemplating dramatic new initiatives funded in a new way. He is excited by the idea of finding a few carefully selected university-wide priorities and funding them by taking a significant chunk of the general fund budget right off the top. Says the vice president, "We're toying now with finding several major cross-cutting priorities of the university, initiatives that cut across the entire institution, that are of sufficiently high priority and acceptance within the university that everyone will say, 'Yes, it's obvious—the University of Michigan must make major investments in that area.'"

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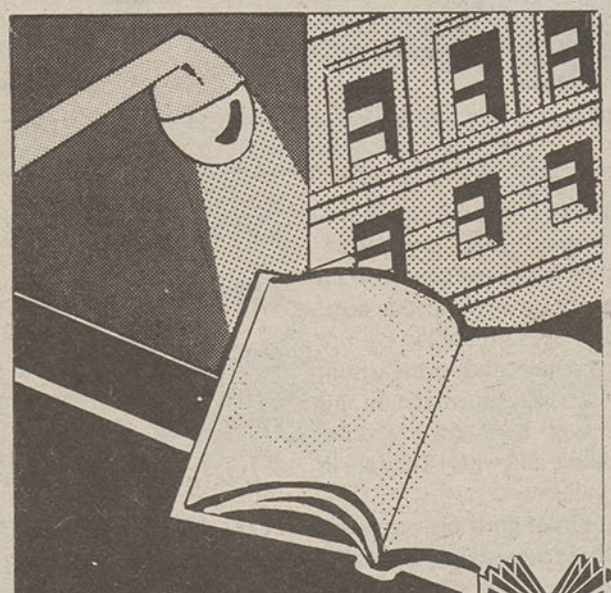
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U-M REVIEW *continued*

What's likely to receive such funding? Duderstadt has several ideas in mind, but foremost seems to be undergraduate education. He explains, "We've become increasingly convinced that it has become time for the university to make a major investment in the quality of the undergraduate experience, one that involves not simply issues of curriculum and instruction, but the whole intellectual atmosphere our students find themselves in, whether it's in the classroom, in the laboratory, whether it's extracurricular activities, whether it's in the housing system. We're being driven to such a major investment by a great number of factors, not the least of which is the fact that here we now have the highest-quality student body of any public institution in the country. That human resource dictates that kind of commitment."

Duderstadt sees funding of such a major initiative as simple: "Suppose we take one percent of the general fund budget of four hundred million dollars—four million dollars—right off the top of the eighty-seven/eighty-eight budget and deploy it to this priority. We'd be saying it's so important that we're willing to start the budget process before we do anything else and set that project off as a priority."

"The next question is, how do we actually deploy the money? My sense is that deployment would primarily be grass-roots driven. We would say that we are willing to make that kind of major investment, but we're going to ask the units for proposals on how to use those funds. If we get proposals that are sufficiently exciting, then we might deploy all those resources. The idea is to use that kind of potential financial commitment to draw creativity out of the grass roots and get the units themselves—the faculty, the stu-

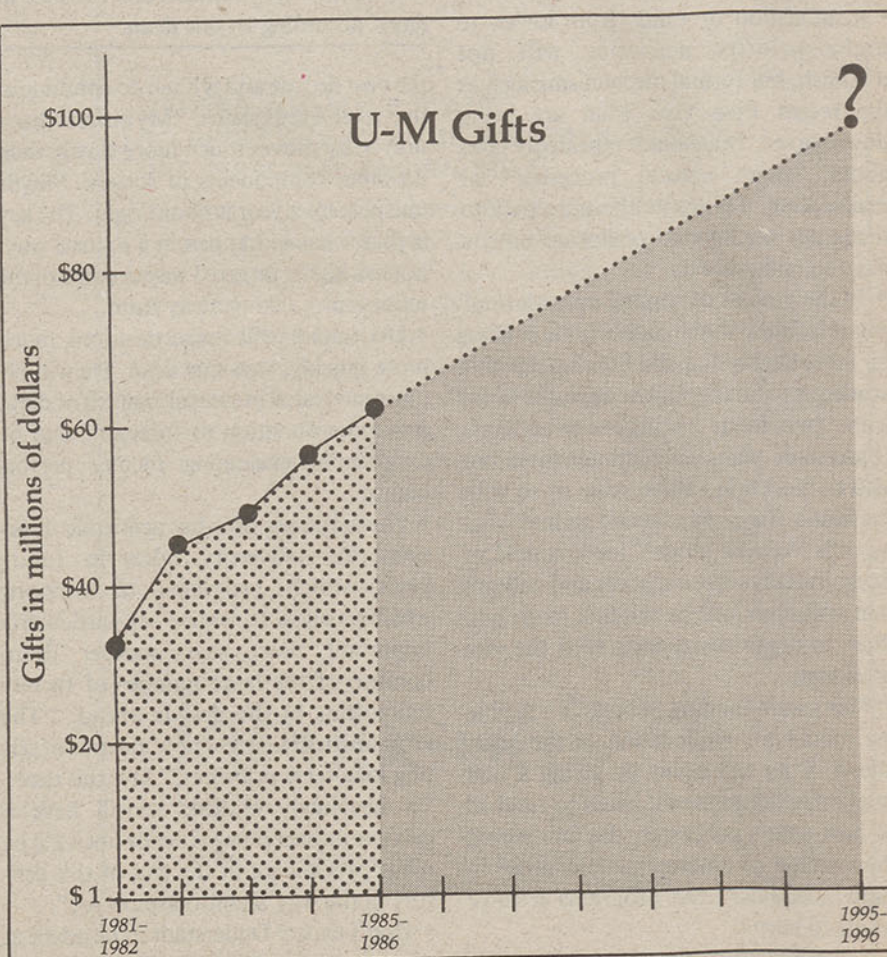
dents, perhaps even units like the university housing system—to come up with creative proposals to deal with the general strategic objective of improving the quality of undergraduate education."

Other examples of "cross-cutting priorities" mentioned by Duderstadt are improvements in affirmative action and the recruitment and retention of minorities, research, and instruction. The idea, Duderstadt states, "would be to get some really exciting things the entire community can get behind and to go with them in bold steps while at the same time continuing what we believe will be an ongoing process of allocating toward our highest priorities."

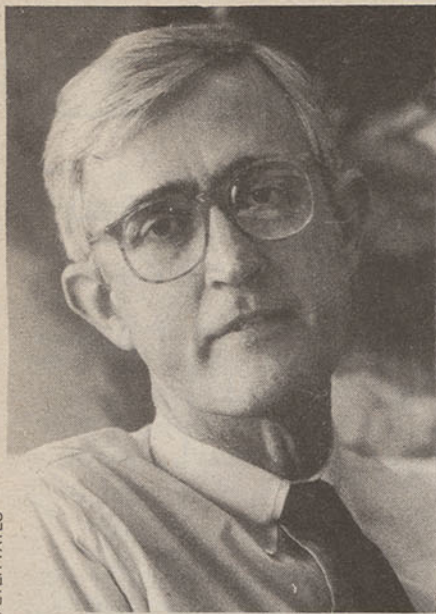
Bright hopes for fund-raising

It could make a crucial difference in the university's future stature.

Despite the increasingly ferocious competition among colleges and universities for contributions, and despite the possible loss of deductions for contributions under the new tax law, signs are hopeful that dramatically increased contributions will play a major part in keeping the U-M competitive with other major research universities in the decades ahead. While roughly 5 per cent of the university's entire operating budget (of about \$1 billion) now comes from gifts, the goal is to double that to 10 per-



Gifts to the U-M have surged, and ambitious U-M development officials hope to see them grow to the \$100 million-a-year mark.



PETER YATES

Vice President for Development Jon Cosovich: After a major push for new sources during the Campaign for Michigan, he doesn't expect U-M fundraising to lose steam.

cent. Conceivably, within less than a decade \$100 million a year will come to the U-M from alumni, corporations, and foundations. It would be a dramatic leap from the \$57 million of last fiscal year, but then that \$57 million was a big jump from the \$34 million of just four years ago.

Two reasons to be optimistic about a continuing surge in U-M gifts are the massive alumni data base which is being compiled and a new, more concerted effort to get corporations and foundations to contribute.

The U-M has some 306,000 alumni, more than any other university in the country. But not until quite recently has there been an attempt to locate all of these potential gift-givers and ask them for money. The bi-monthly publication *Michigan Today* now goes out regularly to the 270,000 alumni already located and to the parents of all current undergraduates. Another 30,000 alumni names still not located are being traced, and the list of alumni with current addresses is steadily climbing. By 1988, says development vice president Jon Cosovich, the U-M will be able to ask most of its alumni annually for a contribution. Aiding this task will be the growing data base, with information about each of these alumni—their jobs, income, past gifts, etc.

The U-M has lagged in garnering contributions from corporations and foundations. In fiscal year 1984-1985, for example, the U-M received \$20.6 million in gifts from corporations, well below the \$32.6 million that went to the University of Illinois or the \$30.8 million received by the University of Minnesota. Under Joe Roberson, newly appointed head of both corporate and foundation giving, a new initiative is planned in this area.

U-M officials will be closely watching to see how well annual giving levels are sustained when the big Campaign for Michigan winds down in 1988. The \$160 million target for the campaign will no doubt be met and may even be exceeded. But as Cosovich points out, "Fifteen years ago, the conventional wisdom was

that in the post-campaign period you could expect to be down for a couple of years. More and more, the experience has been that instead of going down, it flattens out and then goes up again. I am hopeful that we will do that."

Wolverines stay even

Televised games bring less revenue, but are more frequent.

Don Canham, U-M athletics director, says that even though TV networks are paying much less for the broadcast rights to U-M football games, TV revenues to the athletic program are holding even. This is because many more games are being televised. "We used to be paid about \$1.2 million for a game on national TV," says Canham. "Now you get about \$600,000." If it is a non-conference game, the money is split fifty-fifty between the two teams. The U-M's share from a televised game goes into a Big Ten pool and is divided equally among all ten schools.

The most the U-M has ever received in a year from TV money is \$700,000, and that's the amount Canham expects this year. But he's not happy with the proliferation of college football on TV. Some schools allow all six of their home games to be televised, and attendance is dropping as a result. Canham will allow only three home games to be televised, and he won't play at night or in the morning, as some teams are doing, to accommodate TV scheduling.

The big losers in all this, Canham points out, are the smaller conferences, particularly the Mid-America Conference in this area. But few schools are heeding Canham's warning. Asked what other schools follow the U-M's self-imposed TV restraint, he grumbled, "A lot of them talk about it, but few of them do it. Oklahoma does. Maybe Texas. But not many."



The U-M's Don Canham, one of the few major athletic directors who exercises restraint in televising home football games.

ELEGANT

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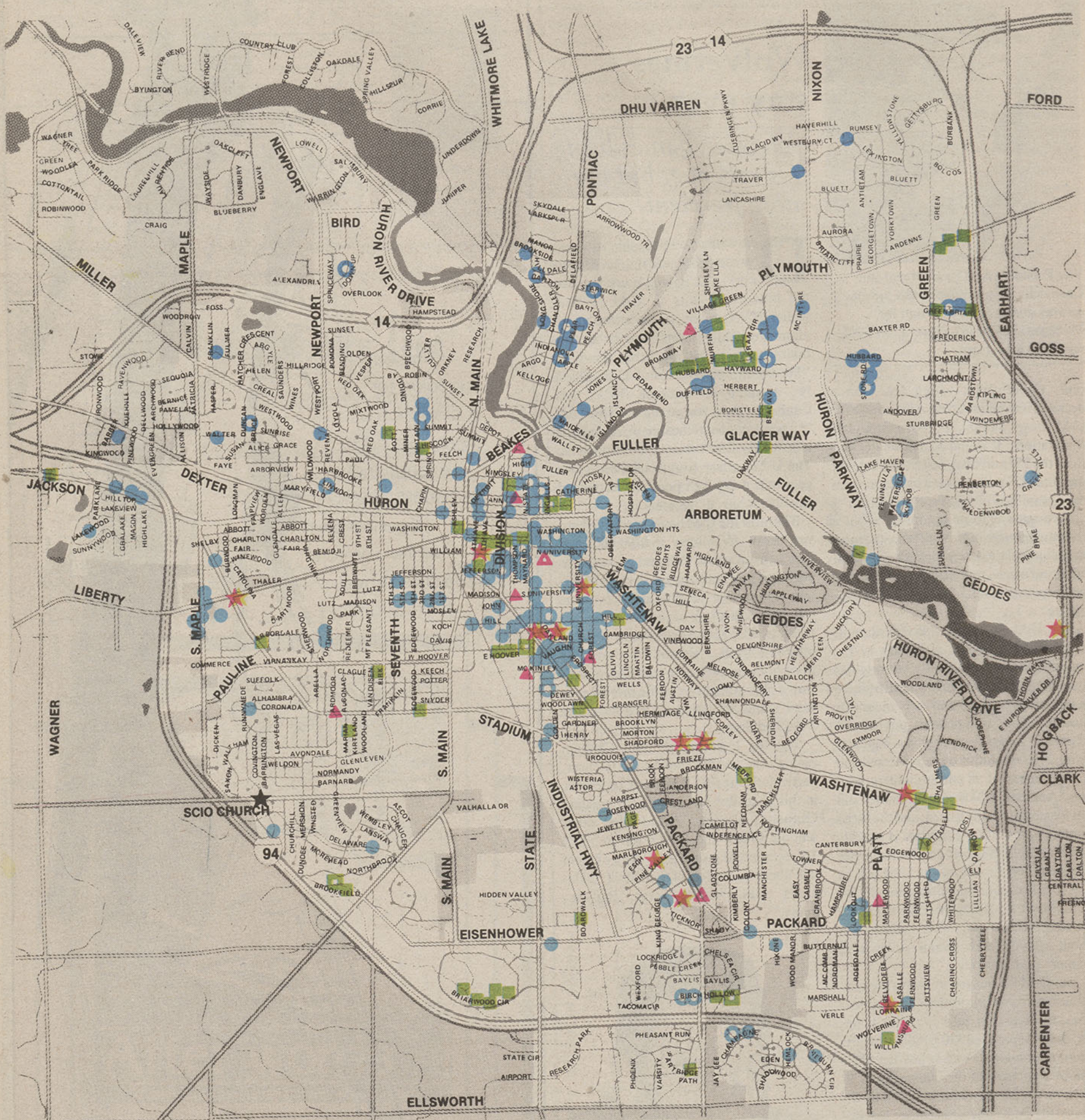


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ANN ARBOR CRIME: SEPTEMBER 1986



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- ▲ Sexual Assault
- ▲ Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- ★ Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during September. The map shows the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies (including both strong-arm and armed robbery). If you have information about any of these crimes, please call the Ann Arbor Police Major Crimes Section at 994-2850.

SEPTEMBER CRIME TOTALS (includes attempts)

	1986	1985
Burglaries	180	143
Sexual Assaults	12	3
Vehicle Thefts	61	44
Robberies	13	11

September crime totals reflect continued increases. All major crimes were up over a year ago—the overall volume increase was 32 percent. And compared to the preceding month, sex crimes rose (up five incidents) and so did vehicle theft (up 15 percent). The good news is that compared with August, burglaries were down 9 percent and robberies were substantially reduced (down 55 percent).

★ ★ ★

Crack's impact on the local crime scene is increasing. Despite a recent *Ann Arbor News* front page story stating that "crack is not a prevalent problem within the city borders," the cheap, highly addictive form of cocaine is very much on the minds of some city policemen. Reviewing his recent caseload in the AAPD fraud division, Detective Norman Olmstead states, "We've had four cases in the last two months that go back to crack." Besides the case of a former U-M security guard (see later story), "there was a woman arrested in Auburn Hills in September who stole checks and credit cards while she was working here in an extended-care facility for senior citizens, and she said she had a \$300-a-day crack habit. There was a person who stole his cousin's checks and forged them at stores and banks to buy crack. And there was a lady who tuned up a stolen credit card for \$5,000 in a few days—that was crack."

★ ★ ★

Armed robbers struck the Michigan National Bank on East Stadium at South Industrial twice during September. A lone bandit made off with about \$5,800 there on September 2, and a pistol-wielding pair got an undisclosed amount of cash on September 22. In the latter holdup, one of the thugs leaped over the tellers' counter while his accomplice screwed his weapon into a customer's ear. "That sort of shows," one detective remarked, "that they've played the game before." Despite a long record of successful arrests in this category, the AAPD now finds itself confronted by eight active unsolved bank robberies.

★ ★ ★

A twenty-year-old former campus security guard was arrested in connection with the burglaries of several U-M buildings. The man was fired by State Security Service last August when he missed a shift. Although he turned in his uniform, he managed to keep a set of master keys, which gave him access to the Central Campus Recreation Building, North Hall, North University Building, and several campus museums. Taken in the subsequent string of burglaries were televisions, VCRs, personal computers, typewriters, radios, and microwave ovens. Also stolen were personal checks that were later cashed for a total of approximately \$3,000. The thief was finally

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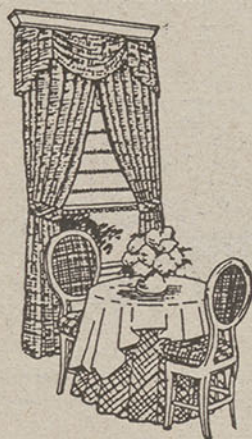
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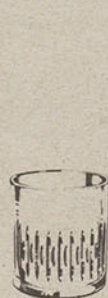
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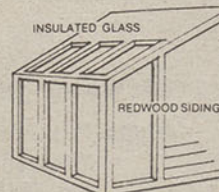
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ANN ARBOR CRIME *continued*

caught when his car was identified near the scene of one illegal entry. He had no prior police record, but had an expensive cocaine habit. He pled guilty to burglary and check charges and implicated some confederates whom police expect to charge eventually.

★ ★ ★

A fatal fire engulfed an apartment in the Hikone public housing complex on September 23. The fire was called in by a Mark Wilson, who said that he was upstairs in the apartment and that children and his pregnant wife were also inside. Although the fire was brought under control in fifteen minutes, the two toddlers died. Wilson jumped to safety. While hospitalized for her own severe burns, the mother later gave birth to a premature baby who survived for only a few weeks. Although results from the state crime lab provided no conclusive leads, investigators are certain that the 2,000-degree blaze was an arson. They note that there were burn patterns from some sort of "accelerant" like gasoline on the apartment floor and door. As part of their continuing investigation, police have administered polygraph examinations to Wilson and several other suspects.

★ ★ ★

A disturbing case of alleged child abuse is moving its way through the local courts. A seven-week-old baby girl was brought by ambulance to St. Joseph Mercy Hospital. She wasn't breathing and had dilated non-reactive pupils plus a pronounced swelling on the top of her head. The baby's father said he'd been carrying his sleeping child up the stairs when, as he was avoiding a creaking step, he slipped and fell on top of her. But after the baby was airlifted to the intensive care unit at Mott Children's Hospital and stabilized there, doctors began to doubt that story. The baby was found to have a permanent brain injury and four broken ribs. The Mott doctors were troubled because these severe injuries were not accompanied by a skull fracture nor any external marks. They felt this pattern was probably indicative of "shaken baby syndrome," in which an infant is squeezed and violently shaken. Because a newborn has extremely weak neck muscles, such an action causes a "whiplash" injury to the brain. But perhaps the most damning evidence was on the rib X-rays. Besides the four fresh fractures suggesting extreme compression of the chest, there was also a healing rib fracture about three weeks old. "There had to have been another episode," concluded Dr. Clyde Owings, director of the child abuse unit at Mott. The father, a former medical technician, will be tried soon in Washtenaw County Circuit Court.

★ ★ ★

If that was the midterm, let's skip the final. A Nigerian man was recently caught using a stolen credit card at Hudson's. The thief, in this country on a student visa, was enrolled at Washtenaw Community College in a criminal justice course.

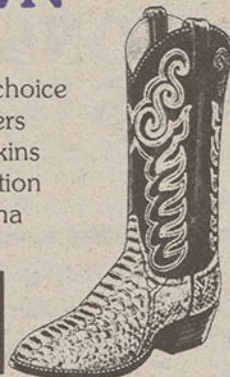
—Scott Shuger

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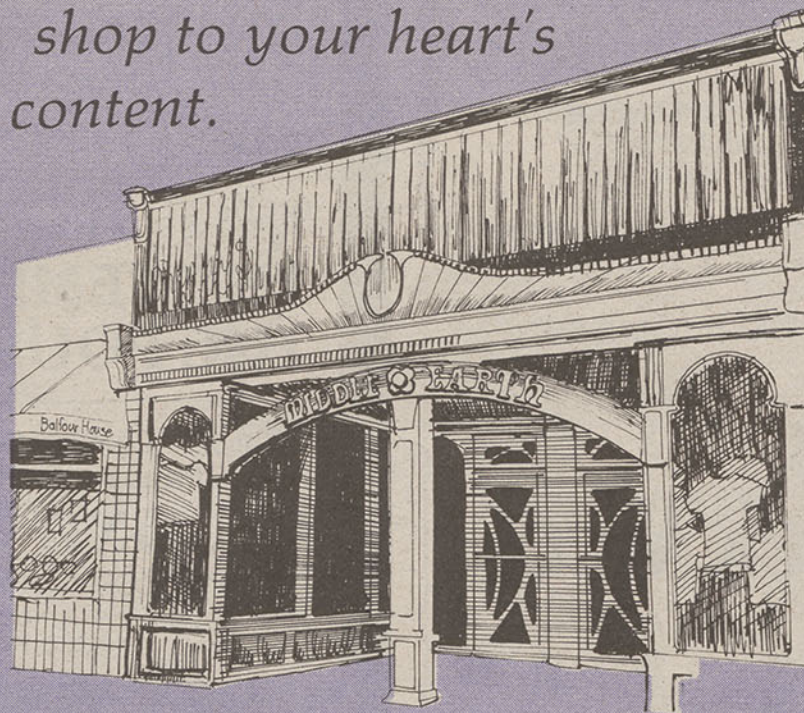


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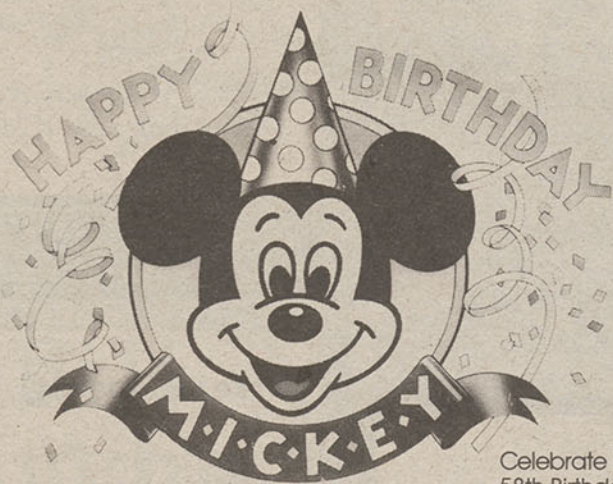
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Steve Bhaerman

The Swami gets ready to take his act on the road.

Sometime this December, Steve Bhaerman, alias Swami Beyondananda, is taking to the road. As humorist, writer, drummer, and entrepreneur, Bhaerman has done everything from leading workshops on how to find friends and lovers to marketing a gag gift, "Absolutely Nothing." Many Ann Arborites remember him as the editor of the now-defunct *Pathways* magazine, which featured the intrepid Swami, billed as the "Yogi from Muskogee." Now the recently married Bhaerman and his dancer wife are preparing for a six-month performing and workshop tour that includes appearances by the Swami. Bhaerman isn't sure if the latest turn in his eclectic career will lead back to Ann Arbor, his home for the past decade. For one thing, he's tired of winter. "You can't saunter down the streets in wintertime unless you're on serious drugs," he deadpans.

Relaxing in his small westside home in a gray sweat shirt and white sweat pants, the mustached, slightly tubby Bhaerman resembles an aging graduate student. But with the help of a rainbow colored Afro wig, a vest decorated with gold coins, and silk harem pants, he metamorphoses in a matter of minutes into the folksy punster, Swami Beyondananda.

Some sample Swami-isms: "Gaining weight is psychological. It is the beginning of an unresolved edible complex."

Or, "It is so very heartening to see so many people get into personal growth. I was in a class not long ago on Death and Dying. One of the people in the class actually died. He got an A."

Bhaerman emphasizes that the Swami's gentle spoofing is intended to make people think as well as laugh. "One of humor's most valuable aspects is to deflate," he says. The Swami's religion is "Fundamentalism" ("the 'fun' comes before the 'mentalism'"), and his crusade includes creating a "state of war" (preferably Nevada) to promote peace. Still, the Swami's main purpose in life, Bhaerman explains, "is to bring out playfulness in other people and myself."

If a comic swami is a seeming study in contrasts, so is Bhaerman himself. He is a spiritual seeker who satirizes today's often overearnest probers of the psyche. He is part dreamer and part hustler. Bhaerman has been able to parlay his innate comic sense and his never-ending fountain of ideas into a career—several simultaneous careers, in fact. He has taught creative writing through the former U-M Extension Services, collected jokes for a computer program, "Chuckie Pops," and written the bottle copy for "Damitol," a gag gift of mock medicine developed by



Ann Arborite Steve Merritt. Currently, Bhaerman is writing a book as the Swami and pitching his song, "Baseball Game of Love," co-authored by his friend Matthew Alexander, to radio stations.

Although Bhaerman's playful humor punctures other people's pretensions, he is lofty about one of his two recent projects, *Friends & Lovers: How to Meet the People You Want To Meet*, written with

Don McMillan, an independent business consultant trained as a social worker. A chapter head expresses the book's theme: "The best way to meet people is to do what you love to do." Written in a conversational style, the rest of the book shows how men and women are doing just that. ("JoAnne, a forty-three-year-old real estate broker, still gets goose bumps thinking about a ski trip she went on two

years ago.") Bhaerman acknowledges that the message is not exactly original. But what makes his book stand out, he says, is its "honesty." It emphasizes "social networking," while others promote "manipulating, intense game playing."

"I mean, there's a book out on how to meet and marry the man of your choice that talks about interviewing men for the job of husband," Bhaerman says with

PETER YATES

distaste. "Give me a break! The time was right for a more authentic approach." Bhaerman won't disclose how much he's made from the book, but says it has sold a respectable 9,000 copies since it was published in March. With typical confidence he predicts, "It will keep on selling."

Bhaerman is more cautious in his predictions for "Absolutely Nothing," created with his longtime friend Josh Pokempner, an Ann Arbor architect. "Absolutely Nothing" resembles a brightly colored baking soda box. Promotional copy on the box touts, "Nothing makes a difference!" "Do your laundry with it. Nothing gets out those impossible stains." "Nothing is known to cure baldness." Inside is a tiny thirty-two-page joke book with chapter titles like "The History of Nothing" and "The Nothing Diet."

"Nothing" has not so far been the "air apparent to the pet rock," as the two had hoped. Bhaerman says resignedly that the upcoming Christmas season will determine if he and Pokempner, who spent two years developing the gift, will indeed "make something from nothing."

Bhaerman has experienced his share of anxious moments wondering where his next paycheck was coming from. For two

years, he supplemented his creative projects by selling mini-trampolines. But, he insists, "I really haven't had a choice. I'm not suited for working for other people, and I've always been very project-oriented."

Bhaerman honed his survival skills—and his innate comic ability—growing up white in a predominantly black housing project in the Bedford-Stuyvesant area of Brooklyn. Humor, he found, could get him out of tight spots. "When kids tried to get money from me, I'd say, 'If I had any money, would I be living here?'" Bhaerman also learned from his father, first a furrier and later a hotel employee, who "was a very funny guy and loved to tell stories."

But Bhaerman's colorful career path also reflects his coming-of-age in the late Sixties and early Seventies. After he finished at Brooklyn College and the Antioch-Putney Graduate School of Education, Bhaerman founded and taught at a small alternative high school in Washington, D.C. He recalls the two-year experience as a mixed success. Many students "needed more guidance" than the young idealistic staff provided, he says. A further complication was the attention the "radical" school attracted, first from the media and then from the FBI.

Bhaerman and another teacher, Joel Denker, wrote a book about the school, *No Particular Place To Go: The Making of a Free High School*. After the book was published, Bhaerman drifted for a few years. "I didn't know what I was doing," he says. Eventually he moved to Michigan with a girlfriend and taught at a private school in the Lake Orion area. Later he moved to Ann Arbor. He taught auto workers at Wayne State, and when that job ended, he worked for Ann Arbor's parks department, cutting branches.

Unpredictably, that job led him back to writing. He started a spoof newsletter, "The State's Wire Service—all the news before it happens!" With "scoop" stories like the secret City Hall plan to resettle in Taiwan (where labor was cheap), Bhaerman acquired a tiny but dedicated readership around the country. This, combined with his own dipping into the Jacuzzi of the human potential movement (for example, personal growth workshops) encouraged him and Josh Pokempner to launch *Pathways* magazine in 1980.

A spiritual smorgasbord, *Pathways* appealed to the sizable segment of Ann Arbor involved in everything from Gestalt to yoga. Created by Bhaerman and Pokempner, Swami Beyondananda was the magazine's most popular feature, luring

readers that otherwise might have passed it by. While *Pathways* folded after two years, it helped launch Bhaerman's reputation as writer and humorist.

The most dramatic turn in Bhaerman's own pathway was his marriage last spring. In a manner that did justice to Bhaerman's recent book, he and Trudy Siewert met ten years ago while standing next to each other at a party and playing the African drums. Although they struck no special rhythm then, they met again last year and became engaged on their tenth date. Their wedding, complete with a belly dancer, was so lively that people wrote thank you notes for being invited. Marriage has brought a hint of order to Bhaerman's life. "Trudy redid all my filing systems," he says. "Now I can find things."

But lately Bhaerman is doing more packing up than searching. He and Trudy will be renting a trailer for their six-month tour, expected to take them from Charlotte, North Carolina, to San Francisco. It's not simply Ann Arbor's weather that makes him suspect that it may be time to move on permanently. "A lot of people use Ann Arbor to extend their adolescence," he reflects. But he recalls fondly why he came. "I heard the streets were paved with granola. It was true."

—Eve Silberman

Luis Gomez

A native of Puerto Rico, he's one of the world's top experts on Buddhism.

"When I was a child, my father complained that I liked too many things. That's always been my blessing and my curse," muses Luis Gomez, chairman of the U-M Department of Asian Languages and Cultures, renowned Buddhologist, and accomplished student of a half-dozen Asian languages.

Gomez was one of a handful of faculty recently awarded named professorships by the U-M. His Charles O. Hucker Professorship—along with funds for another faculty member in Buddhist studies and for a seminar room to house the Institute for the Study of Buddhist Literature that Gomez founded several years ago—was part of the university's concerted, no-holds-barred effort to fight off a recent bid by Stanford to lure Gomez there.

"Gomez in some ways stands for what this university is all about," says LS&A dean Peter Steiner, who led the effort to outbid Stanford. "He's a world-class scholar in a very important field. When you have someone like that, it's important not to lose him."

Stanford's offer came after Gomez had spent a semester visiting there, advising the Department of Religious Studies on ways to strengthen its program in Buddhist studies. "We were so excited by what we saw in Luis that we came to the

conclusion that he was the one to head our program," says Stanford's Van Harvey, department chairman at the time. According to Harvey, Stanford was most impressed with Gomez's ability to deal with both the philological and the religious/philosophical aspects of Buddhist studies. "It is almost unheard of to find someone so superbly trained in languages and texts who also has a general interest in the philosophical aspects of Buddhism."

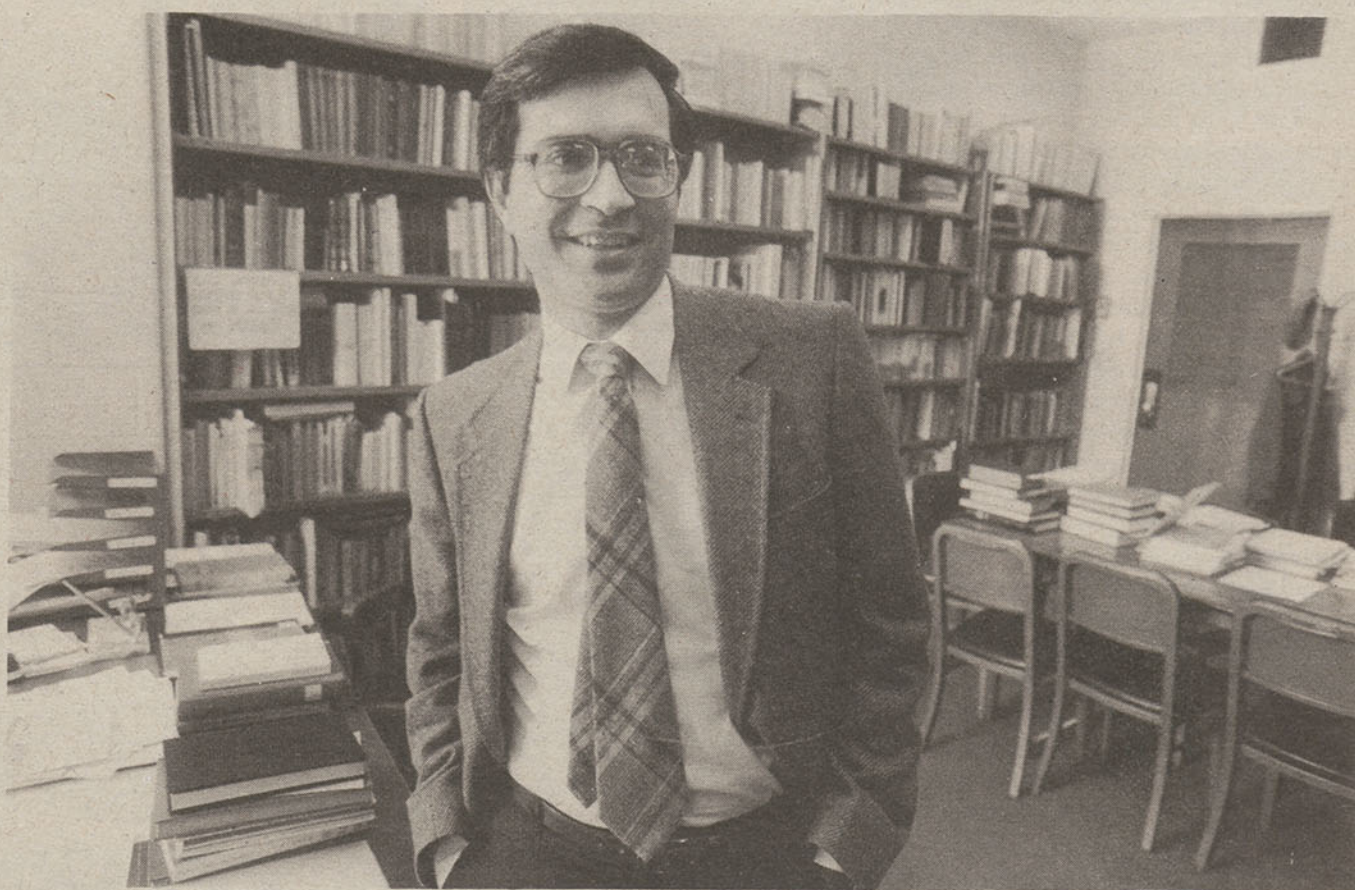
In the end, it was Michigan's promise of the additional teaching position and the

quality of its library, more than the named professorship, that influenced Gomez to stay here. "My family was also a consideration," he adds. "They were willing to move, but it was mostly to please me." Gomez and his wife, Ruth, a vivacious Spanish teacher at Saline High School, have a daughter who attends Scarlett Junior High and a 22-year-old son, who works for Acute Services in Ypsilanti.

Luis Gomez works in Japanese, Chinese, Tibetan, Sanskrit, Pali, and Prakrits (early vernacular Indic languages). He is

something of a legend in the broad field of Asian studies. "There is perhaps only one other Buddhologist in the world who has his language skills," notes U-M Sanskrit professor Madhav Deshpande.

"It's not only his remarkable erudition and the enormous range of knowledge he has at his control that are so remarkable," notes anthropology professor Roy Rappaport, who for several years has taught a course on conceptions of world order jointly with Gomez. "It's also his rare ability to deal in more general terms with



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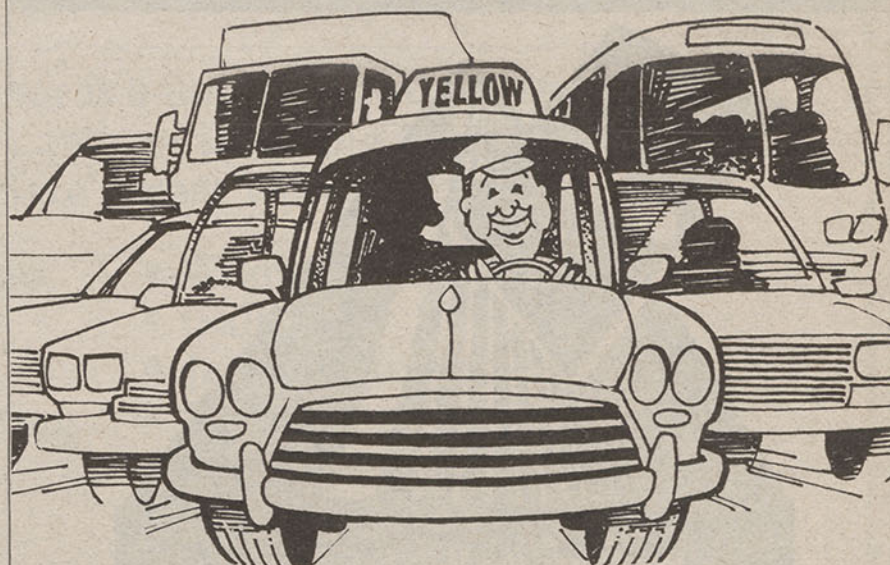
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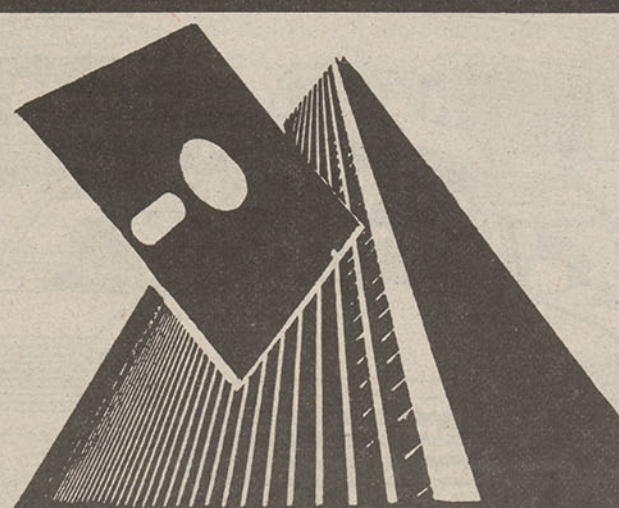
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ANN ARBORITES *continued*

diverse intellectual traditions that makes him such a formidable scholar."

Undergraduates sometimes find the sheer mass of information and the subtle intellectual concepts of Gomez's classes difficult to assimilate. One described him as "being on another plane and occasionally flying above everyone's head—he's so damn bright."

Yet many find his intellectual curiosity contagious. "He's really the perennial student," observes a doctoral candidate who has worked closely with Gomez. "He's always learning, so he really teaches by example. If an issue comes up—say the meaning of a certain term—then at the next class he'll come in with a stack of books and *reams* of notes. He'll have done a completely thorough checkup on it, and he'll report on what he's found out. And he actually reads his students' papers as something to be learned from. This is a tremendous example for graduate students, this love of knowledge for its own sake." The same student points out that Gomez acquired his knowledge of Chinese and Tibetan years after receiving his Ph.D.

Youthful looking, with thick bifocals and a neatly combed mop of dark hair, Gomez is quiet and low-keyed, with an initial bookish reserve that melts when he breaks into his characteristic Cheshire cat grin. Sitting in his office in the aging Frieze Building, surrounded by dark-bound tomes of Chinese scriptures, the rhythmic rasp of a computer printer in the background, Gomez recalls how he learned his first foreign language, English. A native of Guaynilla, Puerto Rico, Gomez spent his third-grade year in Peoria, Illinois, where his father, a physician, had come to serve his internship. "My brother and I didn't know any English at all when we first arrived," he recalls. "We were sent to a Catholic school—St. Patrick's." He pauses and grins slightly, continuing, "One time, one of the nuns showed me a picture of the Blessed Mother and said, 'This is the *Blessed Mother*. Do you *love* the Blessed Mother?' I didn't know what she meant, and I knew that I loved my *own* mother, so to be safe, I said, 'No,' which, of course really angered her."

Gomez taught himself French in high school, and added Latin, German, and Sanskrit while he was majoring in philosophy at the University of Puerto Rico. He went on to Yale in 1963, where he studied Japanese, earning his doctorate in only four years.

Gomez has both a scholarly and a personal interest in Buddhism. He meditates regularly, has studied with a Zen master, and has an eclectic interest in the many Buddhist sects. "Encountering Buddhists of different sects is like encountering people who have different experiences to share with me," he says.

Although Gomez was not brought up within a religious tradition, he was always religiously inclined. "My mother was not Catholic, but her family was, and whenever we went to visit them, they'd take my brother and me to church. My brother hated it, but I really enjoyed it. When we

went to St. Patrick's in Peoria, I got As in catechism, but my brother didn't do so well." (His brother is now a physicist at the University of Puerto Rico.)

Gomez's father maintained an interest in spiritualism, which includes a belief in reincarnation and communication with spirits, and his grandfather was a Freemason and a Theosophist. "My father inherited all of my grandfather's books, so I grew up with things like the *Bhagavad Gita* in my house. All of these influences probably made it easier for me to accept certain ideas found in Buddhism," he says.

"I also had a Spanish teacher in high school who gave readings in world literature and who taught that the values expressed in different cultures are world values. By the time I got to college and studied philosophy, I kept saying, 'When are we going to start studying Indian philosophy or Chinese philosophy?' When a professor said, 'That's not philosophy,' that was enough reason for me to try it. I've never been a rebel, but I like to try things that are new and different. It's like when we go to Baskin-Robbins—I always order something new because I want to try it, while my wife always gets the same thing because she knows she'll like it."

Gomez came to the U-M in 1973, and for the past five years has been chairman of the Department of Asian Languages and Cultures. Formerly known as Far Eastern Languages and Literatures, the department was recently reorganized to include South and Southeast Asian languages previously taught in the now dismantled Department of Linguistics. "In terms of the new beginning of the department, his qualifications are absolutely unique," remarks Sanskrit professor Madhav Deshpande. "The department teaches languages extending from Japan to India. His chairmanship pulls everyone together, in both a symbolic and a practical sense."

After five years as chairman, however, Gomez is looking forward to having more time for teaching, research, and reading when he steps down from the chairmanship next year. His teaching agenda includes undergraduate courses on Buddhism and Buddhist ethics, a graduate seminar on canonical writings, and an experimental course on the Spanish mystical tradition. "I'm fascinated by the apparently superficial resemblances between contemplative and ascetic practices in the East and those in the West," he says. He has been asked by one of the Pure Land Buddhist sects in Japan to translate and annotate the Chinese and Sanskrit versions of the Pure Land Sutras. The project will take about three years.

Despite his knowledge of many far-flung languages, Gomez's favorite remains Spanish. "It's something that Americans may find hard to understand," he says, "but once you are brought up in the Spanish language, that's it. It's a feeling very much like the Frenchmen have about French. It's the language."

—Bonnie Brereton



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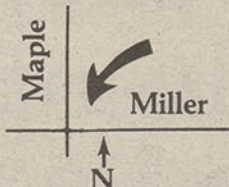
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St. Joe Versus U Hospital

The competition for patients is growing nationwide, and Ann Arbor's two giant hospitals are caught up in the struggle. The stakes are enormous, and the battle is causing increasing strains between the two staffs.

Last February, the Catherine McAuley Health Center took out a three-quarter-page ad in the *Ann Arbor News* congratulating the U-M on the opening of its new Replacement Hospital. "Catherine McAuley Health Center Salutes a Valued Colleague," read the headline. Bill Brauker, a spokesman for McAuley (the umbrella organization for St. Joseph Mercy Hospital), explained that the ad was a tribute to the "friendly working relationship" between the hospitals.

The two Ann Arbor institutions are eager to be seen not as rivals but as "valued colleagues." In fact, relations between them are becoming increasingly strained—a reality reflecting the tensions in the health care scene across the country.

"We don't know whether to regard McAuley as our ally or as our adversary," says Henry Swain, assistant dean of faculty affairs at the U-M Medical School, sounding perplexed.

William Olsen, chief of surgery at St. Joe, says bluntly, "I get the sense that many of my colleagues [at U-M] now view

us as their enemy. The key to their survival is to get rid of Catherine McAuley."

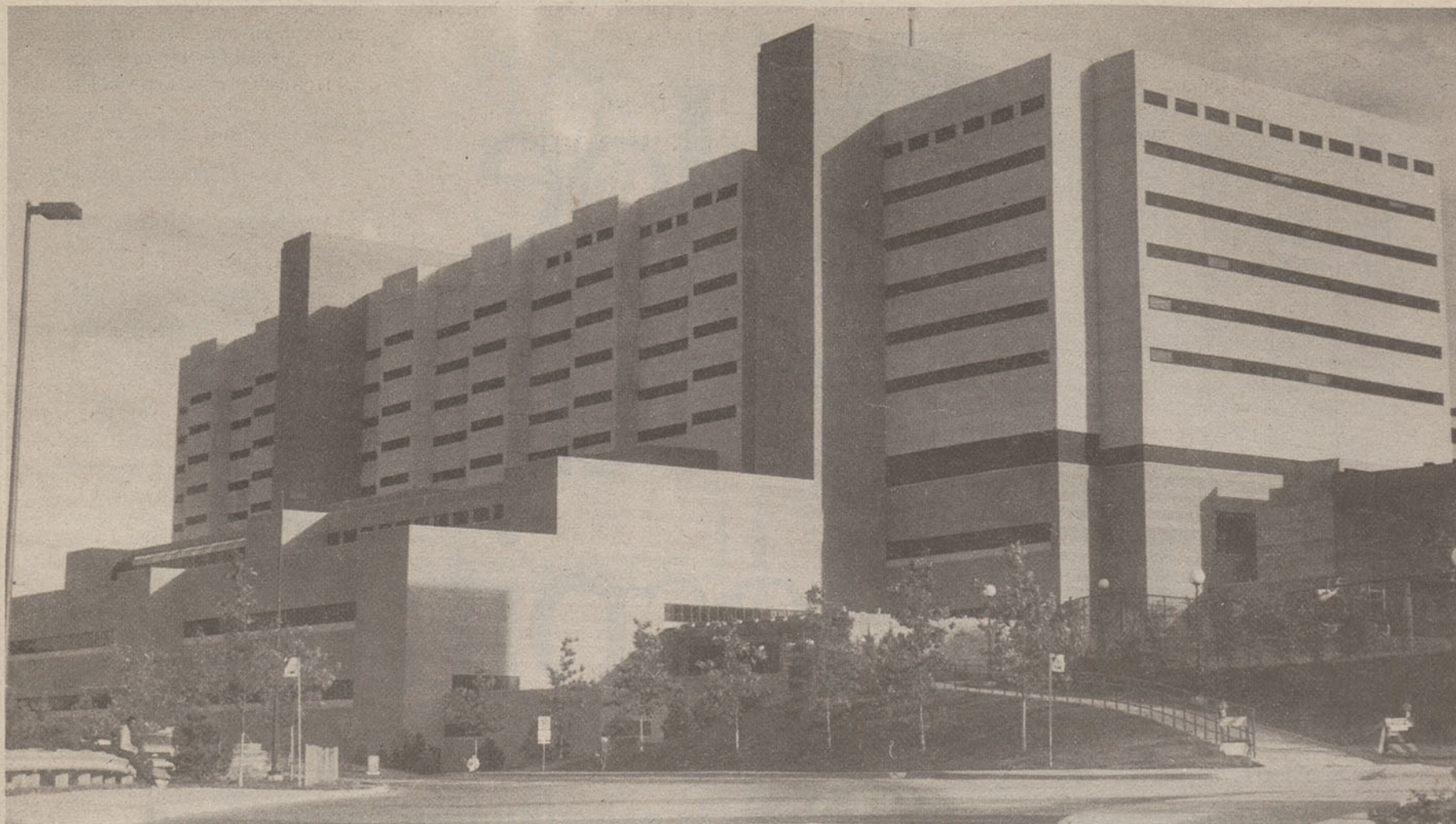
At present, both hospitals are prospering. Both have high occupancy rates and ambitious blueprints for the future. But a glut of hospital beds in the region (a 2,000-bed surplus, according to one estimate) and a dramatic trend toward shorter hospital stays and more outpatient surgery and testing has created anxiety among hospital leaders over their future ability to attract patients. Escalating competition between the two hospitals has resulted in situations such as:

- **Helicopter wars.** Three years ago, U-M Hospitals initiated Survival Flight, the first hospital-based "air ambulance" system in the state. Soon, a maize and blue helicopter was transporting patients to U-M Hospitals and twelve other hospitals, including St. Joe. But St. Joe physicians complained of "patient pirating." This fall, St. Joe and several other hospitals leased a helicopter. A local health care consultant calls the whole battle "ridiculous. Those helicopters are going to run into each other."

The helicopter battle was preceded by the 1981 ambulance skirmish. Late that year St. Joe acquired the two Washtenaw County ambulance services, causing some at U-M Hospitals to cry foul. They worried that some of their patients would be taken to St. Joe, and even that patients without health insurance might be "dumped" at U-M Hospitals. It was this "monopolizing" of the ambulance services that precipitated discussions about the U-M's helicopter service, according to one U-M physician involved in the planning. (Today, Huron Valley Ambulance is a nonprofit community agency.)

- **The Bleeding Hearts.** Professional rivalry between the prestigious cardiology departments at the two hospitals has turned bitter, say physicians both up and down the Huron River. St. Joe physicians recall the time last August when they were unceremoniously ousted from a major U-M sponsored research effort involving the use of a new drug to stop heart attacks. Cardiologist Dick Judge, who has a foot in both camps (he's a dean at the U-M Medical School and treats patients at St.

By EVE SILBERMAN



PETER YATES

Joe), says the relationship between the two departments is "like northern Ireland."

• **Patients for Sale.** In at least three cases, representatives of U-M Hospitals met with prominent local private physicians, including some affiliated with St. Joe, to explore buying out their practices. The physicians would join the U-M faculty, bringing their patients with them. The buy-outs did not take place, but the attempts rattled many in the St. Joe community, who felt that the U-M Hospitals was blatantly competing with private physicians.

Local health care experts are quick to put the tensions between the two hospitals in a broader perspective. They point to the crowded and very competitive Detroit hospital scene; to an earlier "helicopter war" between two neighboring hospitals in Kalamazoo; and to a fierce four-way battle now raging among Flint hospitals. "This stuff between U-M and St. Joe's is like a duel compared to the guerrilla warfare in Detroit," says one local health care lobbyist.

There's no battle yet, but "tensions have increased the last couple of years," admits U-M Hospitals' youthful, articulate director, John Forsyth. Robert Laverty, the affable and diplomatic president and chief executive officer of Catherine McAuley Health Center, says that he doesn't think of U-M Hospitals as a competitor, but that "the potential is certainly there."

Traditionally, "U Hospital" and "St. Joe's" have maintained a symbiotic relationship, sometimes affectionate, sometimes ambivalent. Now people from both sides worry that the voices of dissension may drown out those urging cooperation;

they fear that ambivalence is turning into animosity.

Medical giants

The U-M Medical Center and the Catherine McAuley Health Center are the medical giants in Washtenaw County. The Lilliputians are Beyer in Ypsilanti and Chelsea and Saline community hospitals. The VA Hospital occupies a niche of its own, with a specific group of patients.

Both giants are, in their separate ways, stars. U-M Hospitals belongs to an elite group of research hospitals across the country. It was ranked the twelfth best hospital in the country in a recent survey reported in the *Ladies' Home Journal*. Its reputation is based on its treatment of rare and serious diseases and its state-of-the-art, headline-making surgery. For example, the first heart and kidney transplants in Michigan took place there. As a "tertiary care" institution, the hospital is a third, or final, center of referral—after the primary physician and the community hospital. Indeed, some at U-M Hospitals maintain that its degree of sophistication moves it even beyond tertiary care into what they dub "quaternary care."

What is called University Hospitals is actually seven different hospitals, including Women's and Mott Children's. But for most Ann Arborites, the term, until recently, referred to the cavernous, sixty-year-old Old Main Hospital, now a deserted shell, on Ann Street at Observatory. Since last February, the U-M's energetic marketing staff has been working to update the image to correspond to the \$295 million Replacement Hospital, a high-tech glitter palace complete with talking elevators and robotic supply mov-

The \$295 million Replacement Hospital at the heart of the giant U-M Medical Center has done a lot to build back the center's national reputation. One survey recently ranked it twelfth best in the country, and the medical faculty has become one of the top ten or so university medical faculties nationwide. Even so, hospital administrators are far from complacent about attracting patients to the new facility's 586 beds in future years. Now, however, the Replacement Hospital has one of the highest occupancy rates in Michigan.

ers. The Replacement Hospital is licensed for 586 beds, including the 52 beds for adult psychiatric patients. Beds in all the other hospitals in the complex total 302.

U-M Hospitals' patient population reflects its traditional role as the state's major referral hospital. According to 1984 data, some 14 percent of its patients come from the Ann Arbor area, 13 percent from elsewhere in Washtenaw County, and 20 percent from Wayne County. The rest come from throughout the state, except for about 4 percent from outside Michigan.

The Catherine McAuley Health Center is the outstanding success of the Sisters of Mercy Health Corporation, which runs sixteen medical centers in the Midwest, including St. Joseph Mercy Hospital in Pontiac and the Samaritan Health Center in Detroit. An extremely sophisticated community hospital, St. Joe even offers some tertiary care. Unlike most community hospitals, for example, it has its own kidney dialysis unit.

St. Joe is also a teaching hospital, although on a smaller, more informal, and less hectic scale than U-M Hospitals. Some 150 physicians who see patients at St. Joe volunteer to teach U-M medical students, and the hospital also has a residency program. The teaching emphasis at St. Joe is on community medicine. Some of the physicians do research, but it

is not a major focus. St. Joe is licensed for 558 beds, not including Mercywood and the rehabilitation satellites, which total 191 beds.

St. Joe's patients come from a tighter circle than U-M Hospitals' patients. Some 66 percent come from Western Wayne and Washtenaw counties and another 20 percent from within a thirty-to forty-mile radius.

And still growing

Following its 1977 move from North Ingalls Street to a 350-acre, \$130 million "campus" in Superior Township, St. Joe began a dizzying building expansion. "It used to be this little place on North Ingalls Street where the nuns ran in and out," marvels one longtime Ann Arborite, "and now it's this huge corporation."

The Catherine McAuley Health Center (the umbrella organization was founded two years after the move) has expanded both on and off its campus. The Reichert Health Building houses physicians' offices, a pharmacy, X-ray services, and meeting rooms. Mercywood, the psychiatric hospital on Jackson Road that opened in 1924 under the Sisters of Mercy, recently moved into a new facility on the McAuley campus. The McAuley empire also includes Huron Oaks, an alcohol treatment center, and an Ann Arbor-

based long-term residence for adolescent drug abusers, Alpha House. McAuley runs the Maple Health Building on Maple Road and the Arbor Health Building in Plymouth. This fall, McAuley opened the Neighborhood Health Clinic in Ypsilanti, and a satellite clinic in Canton was to open in November. Still in the works are another satellite in Briarwood and one in Brighton that will be operated with the McPherson Health Center of Howell.

For years, U-M Hospitals has operated satellite clinics in Brighton and Chelsea. Lately, it's been opening similar facilities—some in the same target areas as St. Joe's clinics. A satellite at Briarwood was scheduled to open in November, and another was recently opened on Plymouth Road in northeast Ann Arbor. Others are planned for Plymouth and Northville. "Both [hospitals] are reaching out to try to build perimeters of defense," says Sylvester Berki, a U-M School of Public Health professor. The importance of the satellites, say Berki and others, is that they serve as "feeders" for the hospitals. Other hospitals are also setting up outposts. Henry Ford Hospital—which the U-M regards as a direct rival for tertiary care patients—also has a satellite clinic in Plymouth, which is considered a lucrative, high-growth area.

Shrewd positioning

The complex and symbiotic relationship between U-M Hospitals and St. Joe dates from the 1911 founding of St. Joe in an eleven-room house at State and Kingsley. Cyrus Darling, a prominent U-M surgeon, and Father Edward Kelly of St. Thomas Church invited the Sisters of Mercy from Dubuque, Iowa, to found a community hospital in Ann Arbor. For years, U-M physicians sent their private patients to the presumably more comfortable quarters at St. Joe. Many physicians who trained at the U-M went to St. Joe to

practice. A current estimate is that more than half the physicians on staff at St. Joe were trained at the U-M Medical School.

"St. Joe was dominated by the University of Michigan for years," says Dick Judge, one of a handful of physicians who hold permanent appointments at both places. "Then, about 1965, St. Joe's began developing into a major regional hospital. They began attracting a very superior staff." Cardiology was one area where McAuley led the university, moving earlier into bypass surgery.

St. Joe's growing reputation as a sophisticated referral hospital has generated controversy. Its move from North Ingalls Street to the Superior Township campus came amid cries that it was abandoning the community. In a series of articles in 1979, the *Ann Arbor News* documented how expensive the new hospital was to the community it served. In the first year after its move, the *News* reported, St. Joe's total operating expenses soared by more than 35 percent. Patient revenues—what consumers paid for hospital services—increased at about the same rate.

But in retrospect, some see the move as a shrewd positioning for the future. "They were forward-thinking, even though they could never have predicted the degree of competition that has occurred," says Eugenia Carpenter, local health care consultant. Some observers stress that McAuley has been more innovative than the U-M. U-M Hospitals has suffered from "a myopia that exists in academia because they are so protected from all the forces," says one local health planner. Although the U-M has been moving very fast lately, Sy Axelrod, professor emeritus in the School of Public Health, notes that McAuley was first in setting up an HMO (Health Maintenance Organization) as well as a Medicare-supplement HMO, McAuley MediCare. "While the university was touting its superior knowledge, McAuley was sign-

ing up patients to keep its beds filled," Axelrod says.

The best of both worlds

The Ann Arbor hospital situation is unusual. Most university hospitals, if they are not the only facilities in their areas, at least don't compete with a very sophisticated community hospital. Some local experts feel the situation has resulted in costly duplication of services. "It's an irrational system," says Sylvester Berki, U-M professor of public health.

McAuley director Bob Laverty replies that the definitions of "community" and "tertiary care" hospital change over the years. Open heart surgery, he notes, is no longer considered tertiary. He stresses, "There's a lot of sophisticated stuff—transplant surgery, some joint replacements, spinal cord injuries—that we made some deliberate decisions we would not do at St. Joe's." Nevertheless, some at the U-M Medical Center grumble that McAuley is a tertiary hospital masquerading as a community hospital—in other words, looking for the best of both worlds. St. Joe's people retort that U-M Hospitals also looks for the best of both worlds, aggressively courting primary care patients that any hospital could treat.

How each hospital defines itself has become an emotionally charged issue. The key to cooperation, says St. Joe's Laverty, is "to find the ways the roles can complement each other." Laverty defines the university's role as "very much teaching and research. What we're all about is, number one, patient care and, number two, teaching."

But U-M Hospitals is unwilling to be confined to a box labeled, "Teaching and Research." Vice Provost for Medical Affairs George Zuidema says, "I would not define one [teaching, patients, and research] as more important. All three have to be managed."

U-M Medical School leaders point out that educating physicians in primary care is part of their job. Hospital administrators admit that they must have primary care patients—that in addition to the heart transplants and the brain tumors,

they need the ordinary appendectomies and hysterectomies. Says a professor at the U-M School of Public Health, "St. Joe is probably ready to give the high-tech stuff to the U. But the U needs more than the high-tech stuff to keep the hospital full."

Catalysts for competition

The increased tensions between the two Ann Arbor hospitals arise from their efforts to survive in an era of declining average hospital stays, a consequent excess of beds, and financial constraints imposed by those holding the purse strings. According to one recent study, more than twenty-five of Michigan's two hundred hospitals say they may be forced to close.

The most dramatic and far-reaching reason for the plight of hospitals nationwide lies in the revised system of reimbursing hospitals for Medicare patients, which began to be phased in in 1984. Medicare's system is based upon 470 Diagnostic Related Groups, and it pays a flat fee to the hospital on the basis of the patient's diagnosis rather than the hospital's costs.

The DRG system spelled a sudden end to a nearly twenty-year growth era for physicians and hospitals that began in 1965 with the passage of Medicare and Medicaid. Reimbursed according to the costs they claimed, hospitals and physicians had little incentive to cut or even to contain medical expenses. Many physicians didn't even know the costs of the tests they ordered. A surge in private health insurance plans contributed to the boom.

During this era, the United States saw health care climb from 4.5 percent of the gross national product in 1950 to 7.3 percent in 1970 and to 9.2 percent in 1980. The government implemented cost-cutting measures, such as Certificates of Need. In Michigan, C of Ns are required for nearly every major hospital expenditure over \$150,000. They are awarded by the state Department of Public Health after review by federally funded regional boards. But intense lobbying by hospitals has politicized the awarding of C of Ns, limiting their effectiveness. Locally, state

St. Joseph Mercy Hospital is on the Catherine McAuley Health Center's \$130 million, 350-acre "campus" between Ann Arbor and Ypsilanti. Experts say excellent planning over the years has allowed the once small community hospital to expand and diversify, enabling it to compete strongly with the larger and more prestigious U-M Hospitals for patients in the region. Local health care planners believe the competition has led to costly duplication of services.



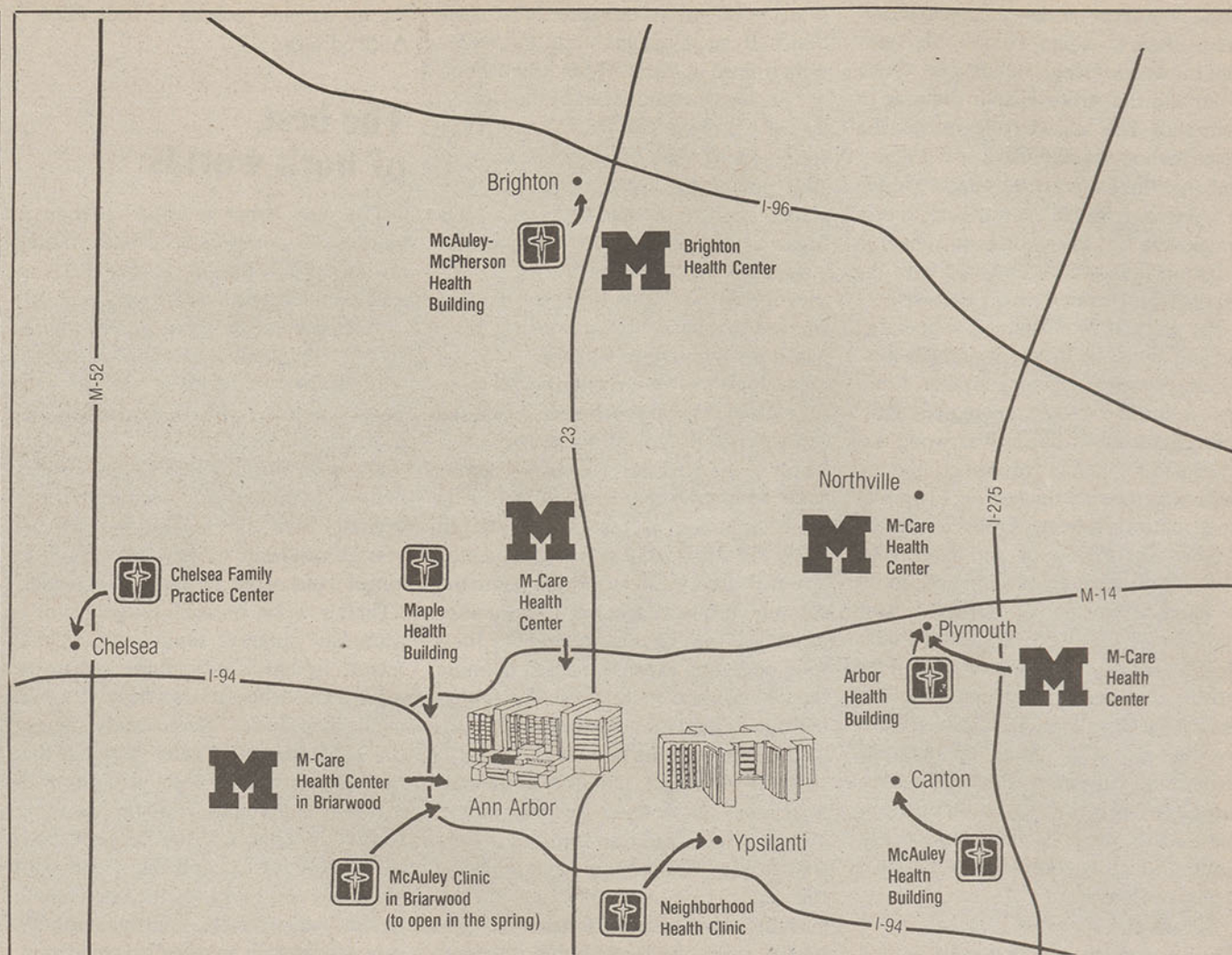
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ST. JOE VERSUS U HOSPITAL *continued*



As the competition for patients has intensified, both U-M Hospitals and McAuley have established satellite clinics throughout the county. People are treated at the clinics for minor illnesses and injuries, and they also become potential hospital patients.

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support for the new Replacement Hospital helped the U-M to ignore objections by "Chipsem" (CHPC-SEM, the Comprehensive Health Planning Council of Southeastern Michigan) that southeastern Michigan didn't need so many hospital beds.

After the recession of 1981, both the federal government and businesses and their insurers began to demand that hospitals control their escalating costs. The DRG system was Medicare's attempt to force that cost control.

The DRG system imposes special hardships on teaching hospitals like the U-M's, whose expenses are especially high. U-M Hospitals' average charge, including room, for a day of care on the adult medical-surgical service is \$1,148, the second highest in the state. St. Joe's average cost is \$997.68. Under the DRG system, a hospital can keep the difference if its costs to treat a patient are less than the fixed fee paid by Medicare. When the costs are more than the fixed Medicare reimbursement, the hospital must absorb the cost or pass it along to its other patients. Clearly, hospitals with high expenses are at a disadvantage.

The DRGs were followed by major changes in Blue Cross reimbursement methods, also designed to hold hospitals more accountable for their costs. These financial constraints have forced down the average length of stay for hospital patients and increased outpatient surgery. At St. Joe, the percentage of outpatient surgery climbed from 27 percent of the to-

tal in 1981 to 48 percent in 1985. Hernia operations and cataract surgery are now often done on an outpatient basis. "People in hospitals today," stresses St. Joe's chief of surgery, William Olsen, "are there because they're really sick."

Several other forces also helped to create the present competitive environment. A growing surplus of doctors has resulted in an expertise explosion. This has given even smaller hospitals the staff to perform a wide range of services. "U-M Hospitals used to be the principal tertiary center for the state," says St. Joe physician Dave Winston. "Now, places like Marquette and Traverse City have sophisticated treatment centers, and there's less need to come two hundred miles."

The growth of HMOs is another new competitive force. U-M chief of internal medicine Bill Kelley predicts that in a decade up to 50 percent of all patients will belong to HMOs. No hospital wants to be locked out of a system that ties patients to specific physicians—and to their hospitals.

A surge in hospital and physician advertising has put the competition in fast-forward. The American Medical Association used to prohibit its members from advertising until the Federal Trade Commission ruled, in 1980, that this violated anti-trust laws.

Health planners hope that all these changes will force efficiency on a system that badly needs it. But unease and uncertainty hover over the entire health care industry. Consultant Eugenia Carpenter

says, "Things are changing very fast, and I don't think anybody's really certain what's going to happen."

The selling of the hospitals

On a sunny August day, John Turck, director of public and market relations for the U-M Medical Center, sits in his comfortable office and shows a reporter the Medical Center's thirty-second entry into TV advertising.

A series of images unfolds with the rapidity of a speeding train. They include a witchdoctor's mask, a skull, a sixteenth-century painting of surgeons, nurses in nineteenth-century uniforms, computer images. The fast-paced, staccato beat of music by the popular modern composer Philip Glass creates a pulsing background. A narrator says in a sonorous voice, "From the beginning we have searched for modern miracles, but there's only one. Knowledge. With it, a physician can make the difference, to mankind or to just one person." A middle-aged man gives a tremulous smile. The maize and blue Survival Flight helicopter is shown landing at the new Replacement Hospital. "The new University of Michigan Hospitals," says the narrator. "KNOWLEDGE HEALS."

Produced by Praxis Films in Hollywood (whose founder, Robert Blalack, won an Academy Award for his work on "Star Wars"), the ads began airing May 31 and



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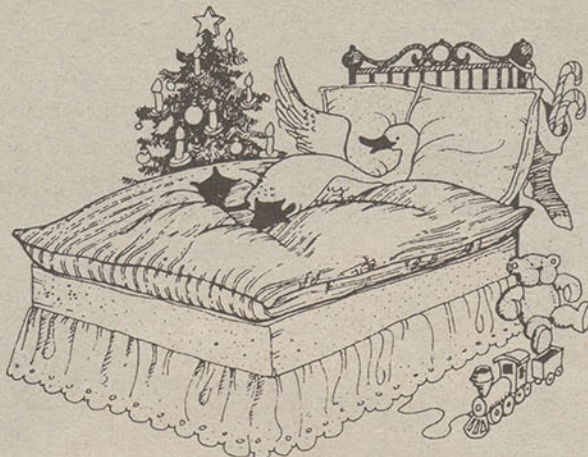
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ST. JOE VERSUS U HOSPITAL *continued*

will continue intermittently until January. Turck says the marketing department decided to undertake a TV ad campaign after a survey of state residents showed that less than 10 percent knew about the new Replacement Hospital.

Hospital officials decline to reveal the cost of the TV campaign. Says Turck, "We don't want our competitors to know how much we're spending." University sources say the hospitals' advertising budget is \$1.3 million, of which at least \$600,000 went to the TV campaign. (An administrator at Henry Ford Hospital, whose campaign has included splashing ads on the scoreboard in Tiger Stadium, says his hospital has spent "in the ballpark" of \$1 million.)

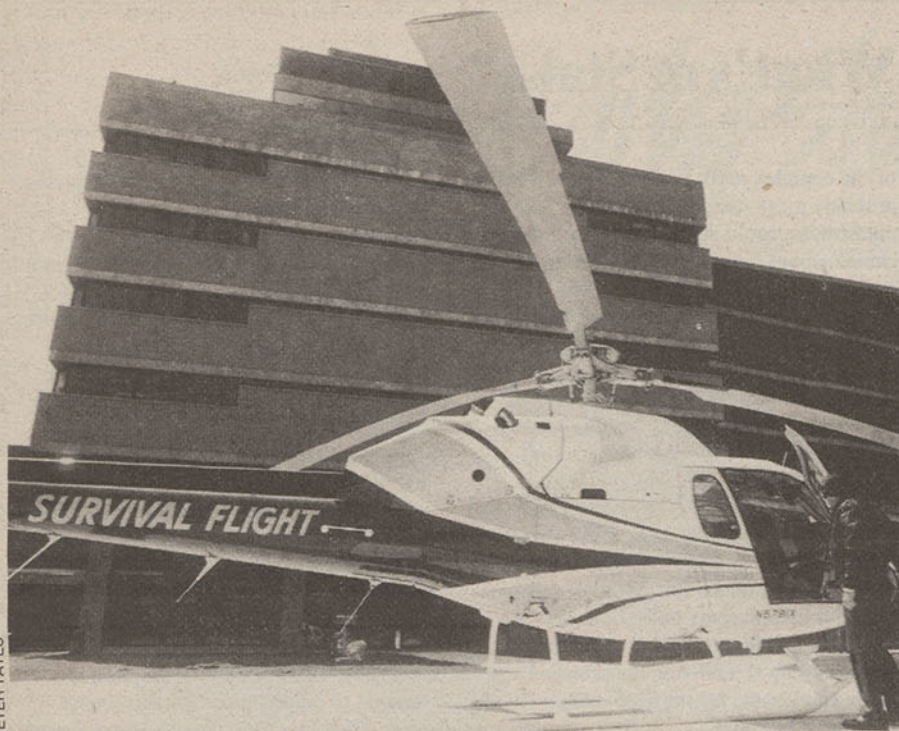
Some at the U-M have questioned the cost, noting that the Replacement Hospital has averaged nearly a 90 percent occupancy rate since it opened. Replies George Zuidema, vice provost for medical affairs, "Well, you don't wait till your hospital's half empty to advertise, do you?"

The TV ads are the most colorful part of a campaign that includes weekly ads (featuring the "Knowledge Heals" logo) in newspapers around the state and in regional issues of magazines like *Sports Illustrated* and *Time*. Certainly something has changed since November 1984, when U-M Hospitals Director John Forsyth told the *Observer*, "Call me and see if I'm panicked or concerned if you see us start advertising full-page spreads in the *Ann Arbor News* and the *Free Press*."

U-M marketing and promotion got a boost two years ago when Ken Trester was hired. The serious looking, mustached director of the hospitals' planning and marketing was a pioneer in what five years ago was a new field. At St. Joseph Hospital in Flint, he helped to market a bargain delivery service for pregnant women: a 24-hour hospital stay and follow-up visits for \$799.

Trester stresses that his staff does much more than attention-getting ad campaigns. They are engaged in the complicated task of finding out what patients want and how U-M Hospitals can deliver it to them. The "planning" part of the job involves future projects such as the Maternal and Child Care Center, a \$46 million dollar renovation of Women's, Mott, Holden, and Children's Psychiatric hospitals, the last major phase of the Medical Center's long-range upgrading. Other top priorities for Trester's office include courting referring physicians and selling clients on University HMO contracts.

St. Joe's head start in this key area caused great concern at the U-M. After six years of planning, McAuley in 1984 established the first HMO in the county. The U-M had tried to set one up but failed when the doctors objected. But fear of losing U-M employees to the McAuley Health Plan "forced us to get an HMO," says one U-M physician. Because getting a license for an HMO takes time, the U-M scrambled to sign up people for a PPO (Preferred Providers' Organization) called M-Care. The main difference is that PPOs pay a carrier to insure the risk, while



The U-M's Survival Flight was the first hospital-based air ambulance system in the state, transporting patients to several referral hospitals, including St. Joe. Some St. Joe physicians complained that the maize and blue helicopter was "pirating" critically ill patients, and now McAuley and other hospitals have leased their own helicopter. Similar disputes broke out in 1981, when St. Joe acquired the two county ambulance services. (The services later became an independent nonprofit agency.)

HMOs insure themselves.

U-M Hospitals' marketing people were jubilant when their ninth-inning effort—which included passing out apples and M-Care buttons—resulted in almost 6,000 U-M employees enrolling in M-Care during the first sign-up period. The McAuley Health Plan signed up only 239 U-M employees. Ken Trester keeps a chart in his office labeled "M-Care vs. McAuley" that lists the enrollment figures.

Trester's planning and marketing efforts are complemented by U-M Hospitals' community relations department, which sponsors local health-related activities such as luncheons and evening lectures on topics ranging from women's health issues to depression.

Unlike the U-M, the McAuley Health Center has little interest in attracting national attention. Its fifteen employees in Advancement and Community Relations put their emphasis on local activities, including health education efforts on such subjects as smoking and substance abuse. The office misses few opportunities to promote community support for McAuley: Annual galas, with exuberantly promoted themes like "St. Joe's Goes to the Movies," have netted up to \$250,000 for hospital programs and equipment. "Of course, the money is just a few little rosettes on McAuley's frosting," says one health care consultant. "The thing is to get the community involved."

McAuley has also stepped up its advertising, not on television, but in newspapers in Washtenaw and western Wayne counties. Some at U-M Hospitals suspect that the opening of the Replacement Hospital last February caused McAuley to intensify its ad campaigns. McAuley spokesman Bill Brauker says that the in-

creased ads were to publicize events like the opening of its satellites and to promote its seventy-fifth anniversary this fall. He says he is unable to tell how much is spent on advertising altogether, because of decentralized bookkeeping.

Bucking the image

In trying to increase their shares of the medical turf, both McAuley and the U-M must contend with local perceptions and myths. These are relatively uncomplicated. "If you might die, you go to U Hospital," says one woman who has lived in Ann Arbor for more than thirty years. "If you don't think you're going to die and you want a comfortable place to rest, you go to St. Joe's."

The anecdotal evidence is that U-M Hospitals is the place to go for something "rare" as well as "serious." But for all its prestige, it has a word-of-mouth reputation as a "less caring" institution than St. Joe. "I've heard that you tend to be regarded as a teaching tool at U Hospital," says longtime Ann Arborite Mary Hathaway. Another city resident says, "I've heard that the doctors at St. Joe's are more interested in patients than the doctors at U Hospital."

McAuley staff isn't averse to reinforcing the images. The McAuley ad congratulating the U-M on the opening of its Replacement Hospital noted, "As a leader in its field, the U of M Hospitals will now have modern facilities to carry out its important mission of research and training." Not a word about patient care. Said a McAuley public relations staffer of the U-M TV ad, "It played up U-M's high-tech image. We're high-tech too, but we're also high touch. More warmth."

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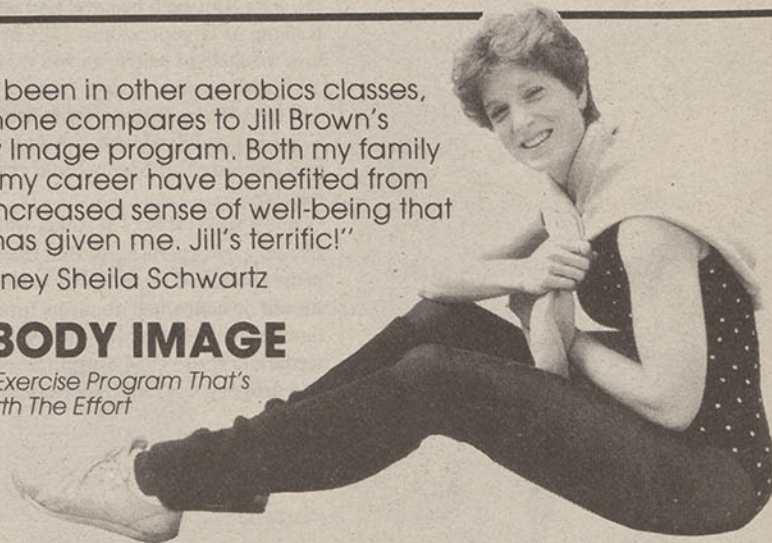
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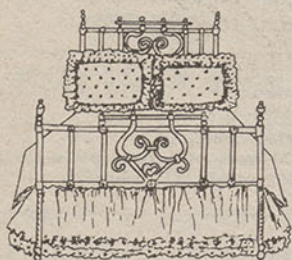


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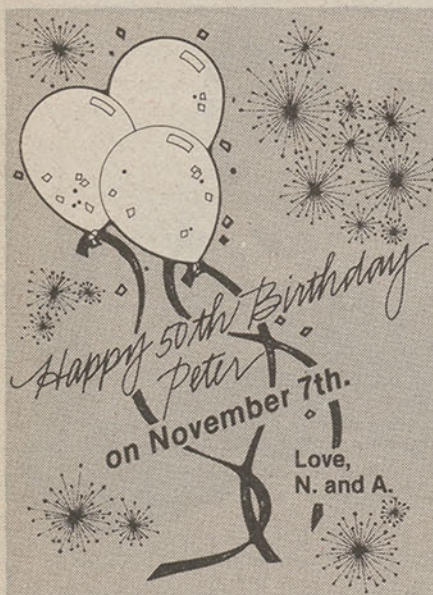
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What's at Stake?

U-M Hospitals and St. Joe's. They are as much a part of the local turf as the Rock on Washtenaw Avenue. But do they have the Rock's endurance? As difficult as it is to imagine, could either ever disappear?

Not likely, say health care planners in southeastern Michigan. The strong reputation each hospital enjoys gives it staying power. The U-M Medical Center is among the elite research institutions in the country; the Catherine McAuley Health Center is one of the outstanding community hospitals in the state. But each hospital also enjoys the backing of larger entities. "The probability that the state of Michigan will close its university hospital is close to zero," says Sylvester Berki, a professor in the U-M School of Public Health. "And I don't see how the Sisters of Mercy could close down its flagship."

But if survival isn't at stake, what is? Health care experts agree that their high expenses are good reasons why each hospital should be concerned about its future. People familiar with each draw various worst-case scenarios. If the U-M Hospitals' occupancy rate dropped drastically, some speculate, part

of the complex could be closed. This would probably mean hundreds of layoffs. The administration could also be forced into tough choices about reducing or eliminating clinical, research, or teaching programs. The prestige of the U-M Medical Center could decline, making it difficult for the Medical School to attract top faculty.

Some think the biggest risk is that the U-M's new hospital could become an albatross around the university's neck. The university itself doesn't underwrite the hospital's enormous operational expense. But the university could become directly involved if the hospital had severe financial problems, says a U-M administrator; ultimate responsibility for all university obligations lies with the Board of Regents. A key question is who would end up shouldering the principal and interest payments for the \$295 million Replacement Hospital.

To the extent that the Catherine McAuley center suffers financial reverses, so could its parent organization, the Farmington-based Sisters of Mercy Health Corporation. Some speculate that to keep its star hospital going, the Sisters of Mercy would sacrifice less prestigious hospitals. One U-M public health professor says that if McAuley founded, it

could become part of a still larger chain—an increasingly common practice.

McAuley's mission, as expressed by the Sisters of Mercy, embraces serving the community and reaching out to the poor. McAuley administrators emphasize such efforts as their facilities to aid drug and alcohol abusers, and the opening of the Neighborhood Health Clinic in Ypsilanti to serve low-income families. These extensive outreach programs would probably be threatened by any financial squeeze.

Leaders of the two institutions emphasize that they are currently strong, but neither scoffs at the worst-case scenarios. While the quality of facilities, patient care, marketing efforts, and staff are all under their control, federal reimbursement policies could change drastically. Leaders of both hospitals are reluctant to predict more than five years ahead. U-M Hospitals director John Forsyth forecasts no less than a 75 percent occupancy rate for his hospital over the next five years. But, he says, "ask me where we'll be in ten years, and yes, I'm worried." What they are worried about is the price they may have to pay to survive. What's being threatened is not the hospitals' existence, but their reasons for existing.

many caring people among its 5,000-odd employees. Parents of the seriously ill children at Mott Hospital, for example, praise the compassion of Mott physicians and nurses. There are also dissatisfied ex-patients of St. Joe's and employees at both places who say they prefer the other hospital.

But U-M Hospitals' marketing director Ken Trester acknowledges that the "uncaring" image is a source of concern. He says the U-M Hospitals' reputation suffered because of the antiquated facilities of Old Main. A recent survey, Trester says, showed that former patients' most frequent complaints were of the old building's declining condition—for example, its eighteen-bed wards and lack of air conditioning.

The marketing staff is not relying on the Replacement Hospital alone to solve U-M Hospitals' image problem. Efforts include Guest Relations Seminars for employees, emphasizing the importance of being courteous to guests (patients). One low-level administrator thinks the seminars are a good idea, but adds, "The problem is the doctors don't have to attend, and they could really use them."

St. Joe's affiliation with the Sisters of Mercy enhances its image as a "caring" hospital. A picture showing one of the sisters embracing a patient appears prominently in McAuley promotional literature. In fact, McAuley has come a long way since the early Sixties when the chanting of the rosary was piped over the hospital's intercom. There are now only seven nuns at McAuley, including the official photographer, Sister Anne Marilyn Tyler. Although prominent Catholic laymen serve with them, the sisters form a minority on the governing boards of both the

McAuley Health Center and the Sisters of Mercy Health Corporation.

Robert Laverty was appointed in 1976 as the hospital's first lay director. Some long-timers regret the growing secularization. One physician recalls the days when Sister Madeline Sage was head administrator. "Every morning she came by and said Hello to all the staff." Now, says the physician sentimentally, "that sense of caring the sisters always had has slowly left us. We've become more and more run by the MBAs. It's become more of a corporate structure."

McAuley leaders stress that although they have changed with the times, their commitment to the ideals of the Sisters of Mercy has not changed. They point out, for example, that McAuley sets aside 10 percent of St. Joe's operating income for programs for the disadvantaged—an action few hospitals can claim.

The controversial Bill Kelley

Personalities, as well as dollars and local myths, have contributed to the increased rivalry between the two hospitals. At the center of much of the tension is the U-M Medical Center's internal medicine chairman, Bill Kelley. In his decade at Michigan, the brilliant and controversial Kelley has helped turn his department into one of the strongest of its kind in the country. His heavy-handed ways have made enemies, but even his detractors admit he has played a big part in reviving the formerly faltering reputation of the Medical Center.

What he has not improved, in the opinion of many, is goodwill between the U-M

Medical Center and McAuley. One source goes so far as to call him "the General Patton of the war between U-M and St. Joe's."

Kelley has created resentment among St. Joe staff by routinely discouraging graduating medical students from doing their residencies at St. Joe. The personable Kelley, who speaks with a slight Southern drawl, says, "Medical students should apply to the most competitive programs they're able to get into, and they ought to stick with the major academic health centers. The leaders at St. Joe," he says pointedly, "trained at the U-M or another academic health center."

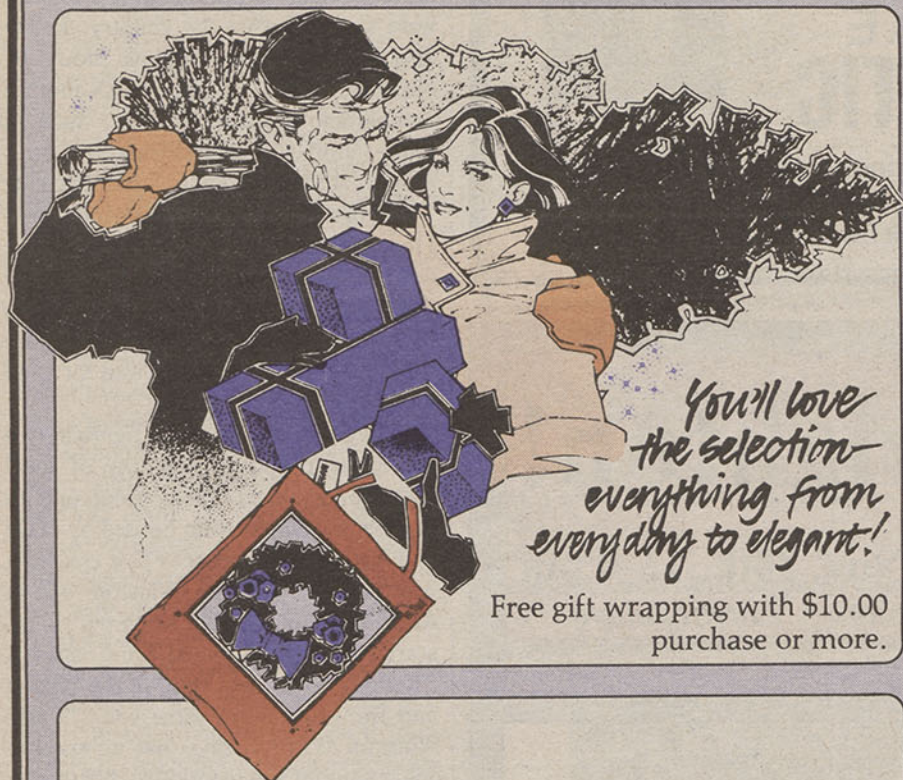
Some are more tolerant of this position than others. "That's just Dr. Kelley," says a U-M-trained St. Joe physician. "He doesn't feel any doctor should do anything but research in an academic setting." Others take Kelley's stance more seriously, and they resent what they see as his antagonism toward St. Joe.

"He is very influential at the university," says St. Joe thoracic surgeon Otto Gago. "The medical students there tell us that he does not like this hospital."

Kelley maintains that St. Joe, although "a superb hospital," is not a competitor of the U-M. "We're a world-class facility, and our competition is really the Mayo Clinic," he says firmly.

But some at McAuley maintain that Kelley does see them as competition and that the TPA incident confirms it: TPA, an experimental drug for heart attack patients, has been the Medical Center's top news splash for the past year. Coverage has included a *New York Times* article and a television segment with Roger Mudd. When TPA is administered with angioplasty, a procedure that clears nar-

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ST. JOE VERSUS U HOSPITAL *continued*

rowed arteries, the combination increases the patient survival rate, research suggests.

St. Joe physicians learned of their ouster from the study shortly before it began. Kelley says he recommended to project director Eric Topol that St. Joe be excluded because the study would draw more patients if participating hospitals were spread across the country. Kelley also says that U-M Hospitals should be doing this kind of research "with another comparable academic center," such as Duke (another study participant). Cardiologists at St. Joe point out that Riverside Methodist Hospital in Toledo and Christ Hospital in Cincinnati, neither of them academic centers, participated. Kelley didn't want St. Joe included in the study, says one cardiologist there, "because TPA is a superb marketing tool for U-M Hospitals."

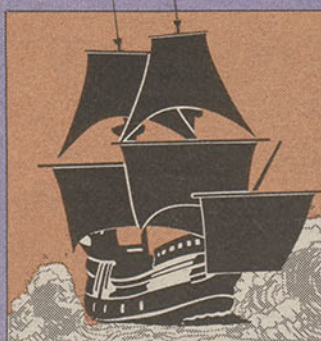
Kelley was also a central figure in two (of three) proposed buy-outs of local practitioners: a cardiology group and an internal medicine group headed by Dave Winston. The proposal to him created a new position, explains Winston, one in which he would neither teach nor do research but simply see M-Care patients. "Kelley said to me, 'You're the biggest and the best, and I want you,'" says Winston. Winston says that no specific dollar amount was mentioned, but that he was assured it would be generous. Medical scuttlebutt places the buy-out in the six-figure range. Winston says the discussions "just died away" before a contract was drawn up.

Kelley's overtures were sanctioned by U-M Hospitals Director John Forsyth and by Vice Provost for Medical Affairs George Zuidema. Buying out a private practice could help the Medical Center in various ways. One is the "transfer" of what could be hundreds of patients to U-M Hospitals physicians. Respected local physicians could help U-M attract people to its HMO. Finally, the recruitments could free the Medical Center's research stars "from having to perform gall bladders in satellite clinics," as one St. Joe physician put it.

Hospital buy-outs of doctors' practices are common around the country. But the negotiations certainly "increased tensions" among St. Joe physicians, says Bob Laverty. Both Kelley and Hospitals Director Forsyth downplay Kelley's efforts. Forsyth says such buy-outs "are not part of our future strategy."

Kelley says St. Joe physicians have made him the "culprit" in a complicated situation. He attributes the animosity partly to resentment over improvements at U-M Hospitals. "We have reversed a situation. Ten years ago, many people might have gone to St. Joe's rather than here," he says. Moreover, he stresses, "relationships between major academic centers and community hospitals are difficult all over the country."

Even those at St. Joe who claim that Kelley has increased resentments between the two hospitals acknowledge that the issues go beyond one individual, no matter how powerful.



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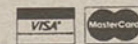
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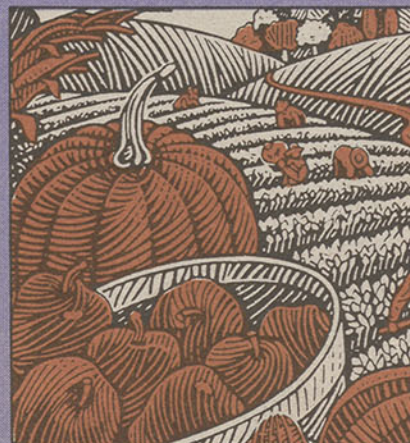
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Competition or cooperation?

There remain many large and small links between Ann Arbor's two medical enterprises. The 150 St. Joe physicians who teach U-M medical students are among the strongest. Others are the close rapport between the obstetrics/gynecology and the pediatric departments of the two hospitals. While St. Joe has the edge in delivering babies (60 percent of Washtenaw County babies are born there), the U-M's acclaimed Holden Perinatal Hospital treats premature or very sick newborns. Ob-gyn physicians can admit at both hospitals. St. Joe's pediatricians also work closely with the physicians at Mott Children's Hospital.

There are also regular meetings between top administrators of the two hospitals, a few joint research efforts, physician committees, lectures, and occasional community efforts such as CPR Day. And the many St. Joe physicians who trained at the university feel an emotional attachment. The current situation, as one St. Joe physician puts it, creates a sense of "divided loyalties."

Many people at both hospitals want cooperation; the very word "competition" puts them on edge. "You're trying to drive a wedge between these two hospitals," an agitated St. Joe physician said. Calming down, he acknowledged that a wedge was already there. "I want to improve relations," he said. "They need us. We need them." Other physicians suggested that this article "might make things worse" and that the *Observer* should not print it.

Cardiologist Dick Judge yearns for a more amiable era. He recalls that twenty-five years ago physicians from the two hospitals worked together when the first pacemaker was implanted at U-M Hospitals. "That could never happen now," he says wistfully. "Not in the present atmosphere."

The bottom line of the rivalry between the giants is economics. At present, both hospitals boast occupancy rates others would envy. In the first half of 1986, St. Joe averaged a 75 percent occupancy rate; U-M Hospitals for much of that time averaged 87 percent. (In September, the new Replacement Hospital was so crowded that non-critical patients were being moved into intensive care units.) In contrast, the average occupancy rate for southeastern Michigan hospitals is 70 percent; statewide, it is about 60 percent. But health care experts agree that the two hospitals can't afford to be casual.

"U Hospital is very expensive," points out Symond Gottlieb, executive director of the Greater Detroit Area Health Council. He points out that the high cost of routine procedures, such as appendectomies, at U-M Hospitals may make it difficult to attract HMO contracts for primary care patients. McAuley, although slightly less expensive, faces similar problems, Gottlieb notes.

But if the battle between the hospitals is basically one over patient dollars, many of the skirmishes amount to personality

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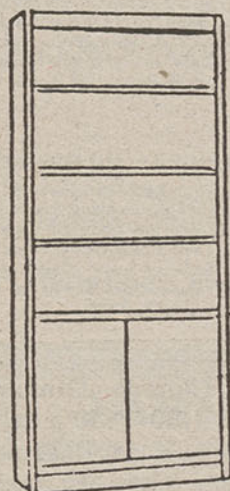
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ST. JOE VERSUS U HOSPITAL *continued*

clashes and a vying for prestige. The leaders at both hospitals "want their individual empires," says public health professor Sy Berki. And though the administration of each hospital praises the other and stresses the need for cooperation, there is little action behind the rhetoric. "There aren't a lot of marriages between U-M and St. Joe's lately," said one St. Joe physician after a joint program in physical medicine and rehabilitation was recently terminated.

One exception both hospitals emphasize is the recent agreement to share, along with the VA Hospital, the much publicized lithotripter, a \$2 million machine that dissolves kidney stones. St. Joe's director Bob Laverty says concern over community reaction helped motivate the hospitals to reach an agreement. He doubts that the community would have been sympathetic to having each institution apply for a Certificate of Need for its own lithotripter. "There's a lot of interest in the community that we don't let the competitive juices run too wild," says Laverty. People familiar with the behind-the-scenes negotiations for the lithotripter say that discussions were heated indeed and that a public airing of them would not have served either hospital.

The stepped-up rivalry worries physicians who have a stake in seeing the two hospitals cooperate. Ob-gyn physicians, for example, are seeking even closer working ties. How patients are affected by the rivalries is another question. Physicians at both hospitals maintain that patients are basically unaffected and certainly not hurt. "There's enough expertise to go around," says St. Joe's physician Aian Dengiz. Others maintain that patients benefit when hospitals court them.

But many health planners say that consumers should keep a wary eye on the relatively new phenomenon of hospital competition. Among their concerns: (1) physicians withholding knowledge from each other; (2) physicians becoming increasingly reluctant to give referrals; (3) expensive duplication of services among hospitals; and (4) hospitals cutting corners on quality to keep their costs down.

The sense among many health planners is that the intense competition amounts to a temporary whirling of the dust. Ultimately, some hospitals will close, and the others will adjust. While U-M Hospitals and St. Joe are expected to be among those who adjust, tensions are likely to continue to rise in the near future. Says one U-M oncologist, "I think things are only starting to heat up between us and St. Joe's."

Such a prophecy distresses many in a way that ultimately has little to do with the actual issues. The dismay of hospital administrators at acknowledging the degree of rivalry reflects their discomfort with the rise of the corporate ethic in medicine and with the uneasy marriage of cut-throat competition and the "healing" profession. The spectacle of U-M Hospitals and McAuley—each a vital, valued part of the community—as increasingly hostile adversaries is, for many, bitter medicine. ■



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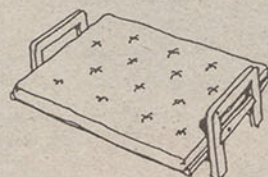
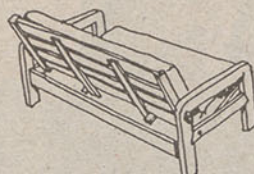
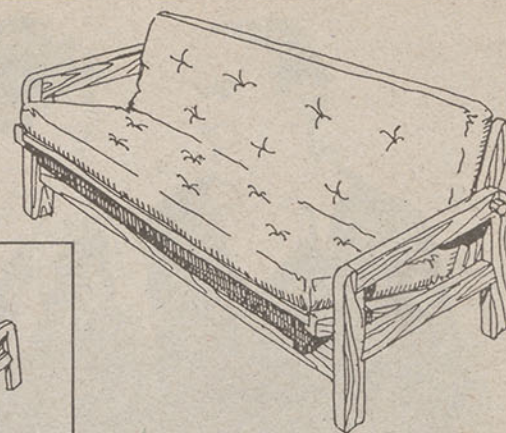
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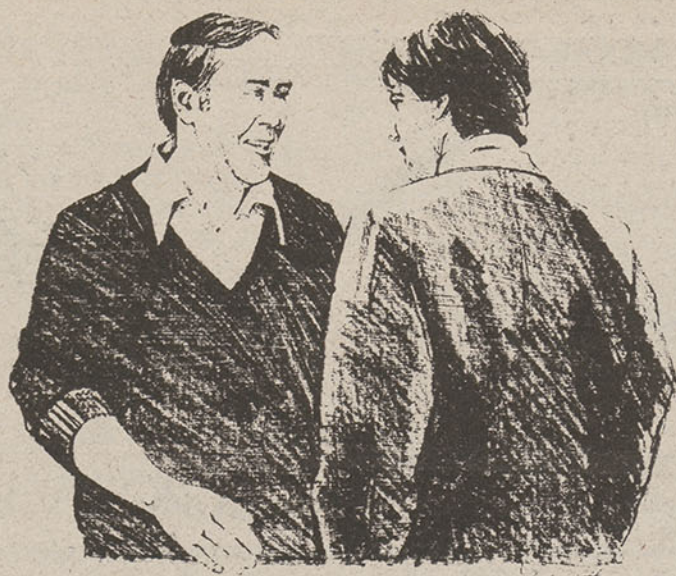


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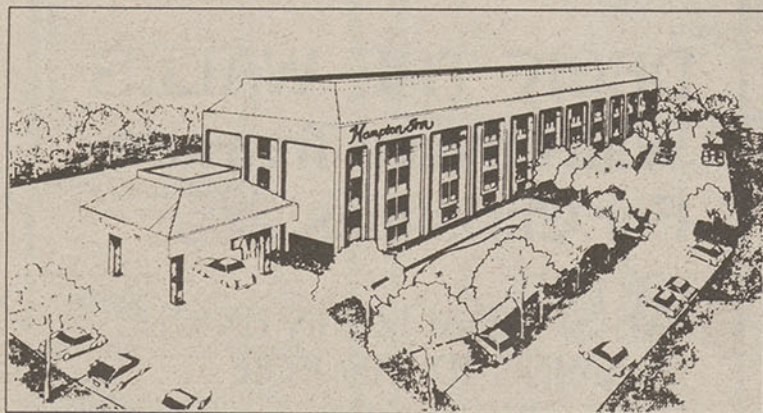
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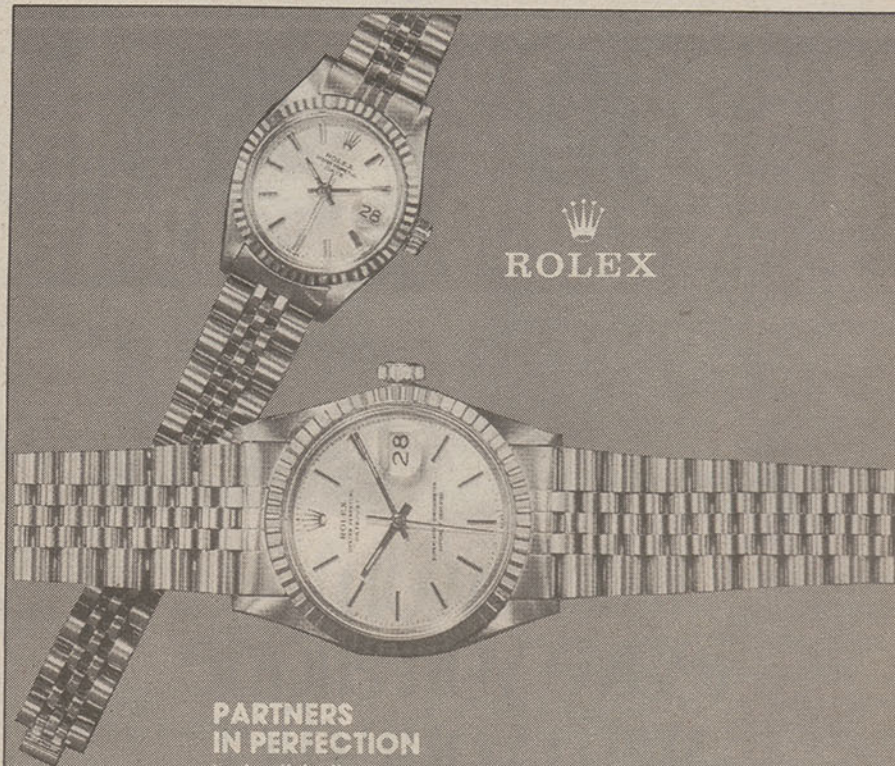
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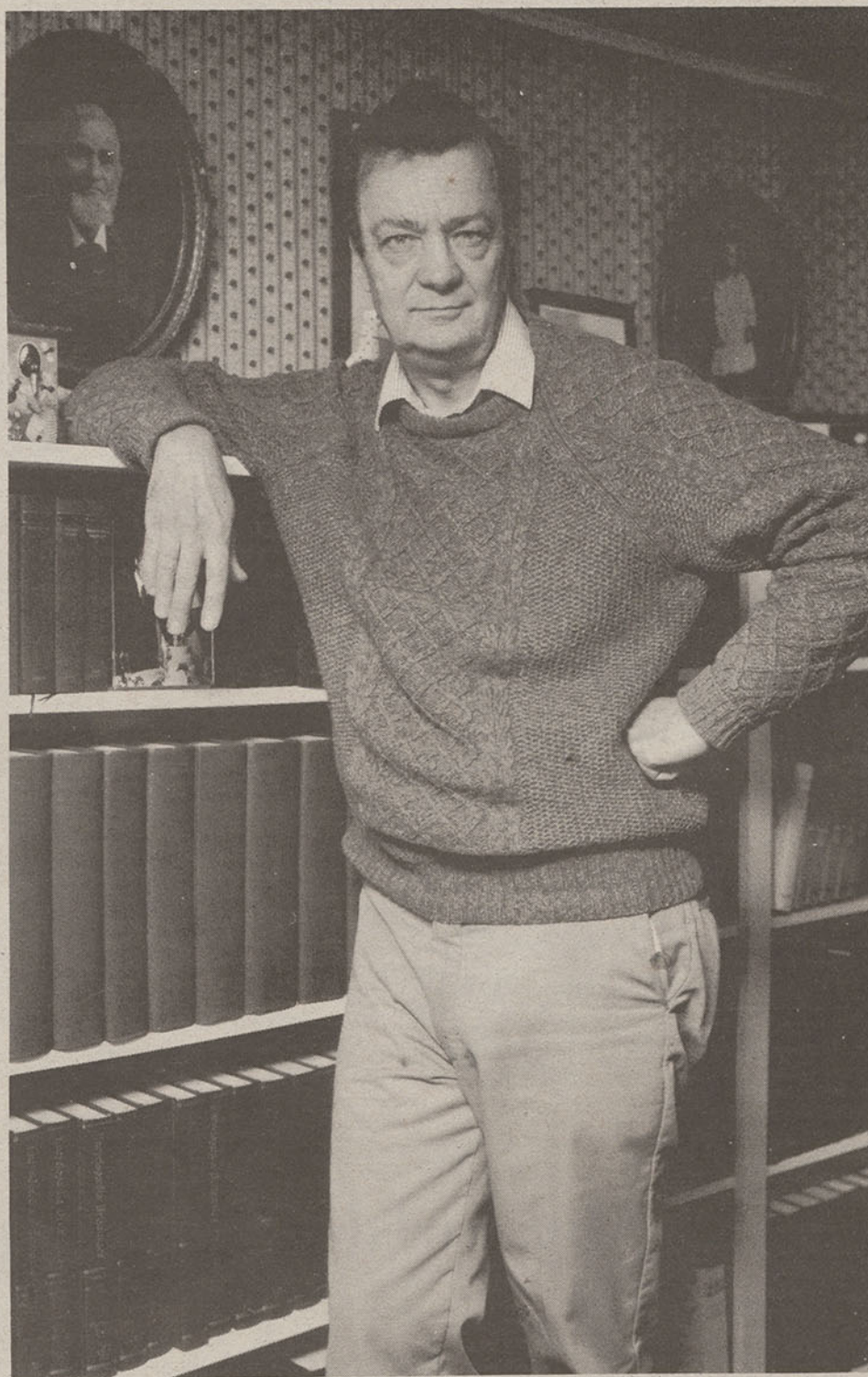
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Escape from Tenure

When poet Donald Hall gave up his U-M professorship in 1975 to write full-time on his New Hampshire farm, friends wondered how he would survive. Thanks to a highly productive way of working, it turns out he's prospering.

Donald Hall remembers he had moments of panic after he resigned his position at the University of Michigan to begin a career as a full-time free-lance writer. "I was forty-seven years old. I was paying tuition for my son and daughter away at school and sharing other expenses with Kirby, their mother. I'd have to write a lot more prose because everybody knows you can't make a living publishing poetry. And yet I'm first of all a poet, and one purpose of the move was to change my life in a way that would make it possible for me to devote more time to poetry. Though I had come to distrust the institution of the university, I hadn't given much thought to quitting. I had had my good time. The first ten years were bliss, as a matter of fact."

Hall, a professor of English, took an unpaid year's



By ANNETTE CHURCHILL

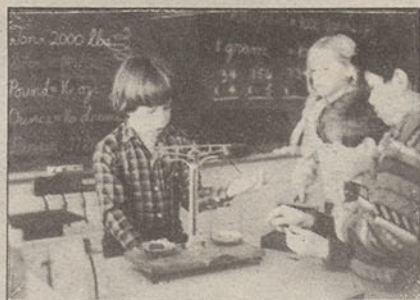
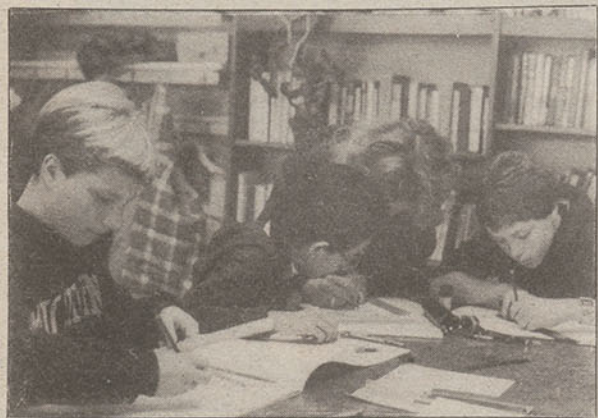
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DAVID SEEMANN



The farmhouse to which Hall and his wife, Jane, moved in 1975 dates in part from 1803. It had belonged to his grandmother. Although the couple are off the beaten track, they have many overnight visitors, and Don writes three thousand letters a year.

leave in 1975-1976. He and his wife of three years, the poet Jane Kenyon, planned to spend the months in Wilmot, New Hampshire, on the farm known to readers of his memoir, *String Too Short To Be Saved*. Jane, a graduate student in English when she came into Don's life after his divorce, was born, raised, and educated in Ann Arbor. Her acquaintance with rural New Hampshire was slight.

"My grandmother was dying, at the age of ninety-seven, and was to leave the farm to my mother and her sisters," Don explained. "If Jane liked it here, and if we found that we worked well here, we planned to buy it from them and keep it as a summer place. Jane loved it. The work went well. By October, we knew we could never go back."

The English department generously extended the leave, but the extra time to think things over made no difference. In a final letter of resignation, Hall relinquished both the security of a tenured position and the prospect of an assured retirement income. He had been with the university for seventeen years.

Although many tenured faculty find that burrs have fallen inside their cocoon of job security, most conclude that breaking out would be more painful than keeping perfectly still. Of those who do break out, a notable number settle in small towns. Many find New England particularly congenial. In its status system, scaling down is not frowned upon. Donald Hall, though, had no interest in scaling down. He hoped at least to equal his university salary and the benefits that went with it, all from the sale of his writing. A lot of his friends had doubts.

Hall is a poet, essayist, critic, anthologist, editor, and the author of four children's books. He has never written a blockbuster best-seller and is unlikely ever to do so. Yet visitors in recent years have found signs at Eagle Pond Farm that indicate a modest prosperity. Don and Jane

did the kitchen over and added a new bathroom and a new bedroom wing. They installed central heating, the first the old house had ever had. They brightened the mood of the place with paint and wallpaper; it had looked like the home of very old people. They bought and fixed up another smaller house five hundred feet down the road to put up visitors who stayed longer than a night or two and to shelve three thousand books of fiction nudged out of the main house by the six thousand books of poetry and the extensive reference library kept there. They began to go to the Caribbean for short winter vacations. Over time the question changed from "Will Donald make it?" to "How does he do it?"

Wilmot is on New Hampshire's narrow Route 4, north of the towns on the Massachusetts border that are drawn into the Boston orbit by interstate highways. It is an hour's drive east of the beautiful Connecticut River valley and an even longer drive west of New Hampshire's sandy beaches. Judged by the attention travel brochures pay to the area, Wilmot is nowhere. Yet it lies in appealing country with lumpy, broad-based hills that—though they measure mere hundreds of feet in height—have the muscle of mountains. Serene meadows open the ranges to long views. South of town, cone-shaped Mount Kearsarge rises to a modest 2,937 feet.

The house presents its long, New Hampshire-style flank to visitors who pull up. Its history can be read from left to right: first there is an 1803 story-and-a-half cape, followed by a later cape locked into it at right angles, followed by an extension and an ell terminating in sheds. Lilies and sweet lavender grow in front of a long porch where house plants take the summer air.

A knock brings Don and Jane (and Gussie the dog) in joyous greeting, and one enters a charged field. The wit, word-play, absurd jokes, and literary gossip abounding show that one thing, at least, has not changed. It's fun to be around these two.

Jane is slim and graying slightly as she approaches forty. Her mellow voice and gentle gestures lend a pleasing creaminess to her personality. Don is thin and fit-looking as he nears sixty. Clean-shaven now, his face is beginning to develop interesting crags. His great wide brow, like a cartoonist's rendering of a "brain," is more prominent with the bushy beard gone. I sense that my somewhat later-than-expected arrival is pushing up against some immovable plan. A reporter from a newspaper is coming soon to interview them about their recent trip to the Orient, it turns out. Don would like to go through the mail before she arrives.

The mail, a thick bundle of it baled with twine, looks like an impressive lot to me. "A light day," Don says. Besides five personal letters, there are two invitations to Jane to read her poems. They come from nearby, so she'll probably accept. There are galley proofs of Don's article on form from *Poetry East* and a mysterious check for \$125. Deciphering its codes, he figures out it is a reprint fee for a piece of his first published in the *New York Times Book Review* in 1969. There is a clutch of magazines, both literary and popular. "I spent a thousand dollars on magazine subscriptions in 1985," he says.

"Why don't I just give you our daily schedule while we wait? I'm going to enjoy telling you how I free-lance and how I fit the poetry writing in. I wish more poets would try their hand at prose. I think of myself as a poet first, but I honor all good writing. It all involves working with the language. When the wood carver turns from his sculpture to make cabinets, he's still working with the grain of the wood."

There's more to the daily schedule than "Up early and write for four hours." One could almost call it a production plan. "We get up at five o'clock in the summer, six in the winter," Don begins. "I make

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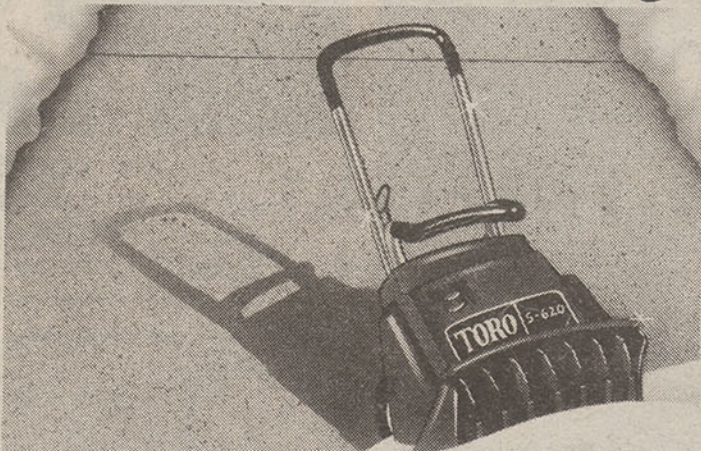
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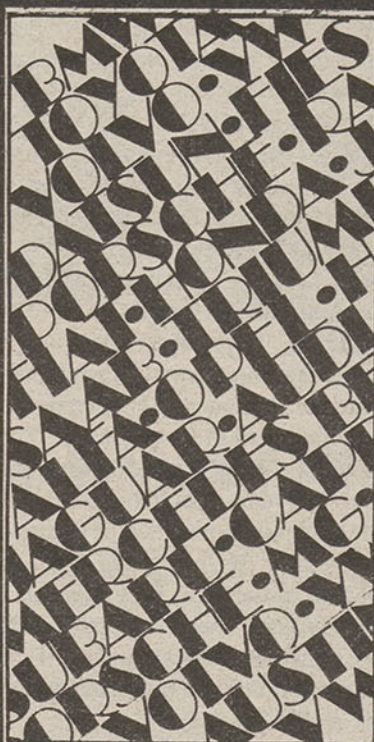
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ESCAPE FROM TENURE *continued*



Jane and Don with Gussie, their dog. Don sells fifty to sixty pieces of writing a year, and Jane's poetry is published in magazines such as *The New Yorker*, *Iowa Review*, and *Poetry*. Although he keeps a rigorous seven-days-a-week work schedule, Don says, "This life of ours is pure indulgence."

strong coffee and carry a cup to Jane in bed. I go down the road to pick up the *Boston Globe* from a pile they leave outside the store. Jane gets up and walks the dog. I read the paper, then go right to my study, where I write for four or five hours. Jane spends an hour on chores, then goes to her study upstairs at the opposite end of the house. We work very independently—even secretly. Neither of us wants to hear other voices while we write. She spends three to four hours a day, six days a week, writing poetry. I work seven days a week on the ten or twelve projects I always have going at once.

"I always begin with poems. I'm a slow poet. I can work on a poem for years. If things go well, I stay with poems a couple of hours or more. If not, I turn readily to something else—first-drafting an article for a magazine, a review, or a piece of literary criticism. Or I may work on a short story or something I'm editing. Just as you're not always hungry, you don't always have something to say. But if you have a dozen projects going, you're bound to have something to say about something.

"We break at eleven for lunch. Then we nap. After that I put in an hour on correspondence. While we were gone for seven weeks this spring, Jane's mother stayed in the house. She paid the bills and culled the junk from the mail, and *still* we came home to four hundred pieces of mail that demanded replies. I carry on many literary friendships by mail. I send out three thousand letters a year to friends, other writers, and editors. I dictate all of it—even post cards. I haven't typed in twenty years."

I am reminded of a letter Don wrote in which he sounded exactly like an automotive executive putting his commuting time to good use:

I am dictating this in the car, driving at the moment between Manchester and Nashua, on my way down to Brookline, to watch the Boston Celtics practice at Hellenic College—which is where the Greeks train their Orthodox priests. After practice I will continue an interview with a puppydog named Kevin McHale for a four-thousand-word piece for *Inside Sports*.

And my next gig of this sort provides the contrast essential to free-lance writing. *Esquire* is sending me to England to interview John Fowles. Jane won an NEA grant and we were going to England anyway, but airfare and *everything* for me for a week is very nice indeed.

The dictated correspondence and all the morning's work—first drafts, finished pieces, poems in their latest stages—go to a typist who lives nearby. She gets everything back promptly. Don reads the letters, signs them, and sends them off. Work in progress goes into folders. He begins every day with clean copy in front of him. "Because of the way I work—a little bit at a time on many projects—this method is better for me than using a word processor," he explains.

Jane may spend her afternoon running errands, working on a church project, or visiting the patients she follows as a Hospice volunteer, but she is home by three. "From three to four we have tea and read aloud. We used to play Ping-Pong then. But we decided to read the New Testament aloud and that got us started. We read *Huckleberry Finn* and then the late novels of Henry James—the ones he dictated. I think the fact that he dictated them makes *The Wings of the Dove*, *The Ambassadors*, and *The Golden Bowl* sound particularly gorgeous when you read them out loud. Try it. You encounter the syntax with your mouth and throat.

"From four to six I relax and perhaps pay bills. But I began to notice a funny

thing. First-drafting is a high-energy activity, and I always do it in the morning. But my critical energy is strong in the late afternoon. So that's when I cut and paste and work on smoothing and diction. I find I can do that kind of work even if I'm sleepy or half-watching a baseball game. After supper we relax and talk or read. For the last eight years I've been reading history—all the Greeks, all the Latins, Gibbon (wonderful), and Macaulay. Reading Macaulay makes Gibbon seem even better. Now I'm reading Henry Adams's monumental work on Jefferson and Madison—it's wonderful. You must read it. Reading history can make you conservative, because you don't get to the religion of Progress and the perfectibility of things until fairly recent times."

When he was a teacher, Donald Hall was known for the grace with which he met students at their own level of sophistication. The reporter from the *Concord Monitor* turns out to be a recent graduate of Boston College, perhaps twenty-two years old. "Would it help you," he asks her, "if I listed all the places we went to in China and Japan and gave you spellings along with short tags like 'industrial city' and 'cultural center'? That way we won't have to pause as we talk and you won't have to stop to look up spellings when you write this."

"Oh, yes!" she says with a grateful smile.

After the interview, I ask Don and Jane if they ever have "down times" when the work doesn't go well, times when their life isn't much fun. They tell me they have had brushes with illness. Don has diabetes which isn't entirely controlled by diet. Jane had a prolonged inner-ear infection that hit her hard. There have been other things, but both are well now.

"Then, too, when your life is centered on work, the fear of losing your stuff can be devastating," Don says. "If you read biography, you see that many writers come to a point where they lose it. So if you feel momentarily depressed and your work suffers, you think, 'It's happening!'"

Jane suggests that writing poetry can be dangerous to your health: "To write poetry you have to be in touch with the depths of your soul. In no other profession I can think of, except perhaps psychiatry and the ministry, do you work so much out of your psyche and soul. Exposing your soul can be painful. A lot of things in your life have to come into alignment before your gift can thrive."

Don says, "Sometimes we overdo it. We get on dangerously intense creative highs. We've learned it's important to knock off then. We go to the White Mountains for a few days to cool down."

"And we're jealous of each other to a degree. Jane's publishing ten poems to my one these days. Magazines come every week with her poems in them—*The New Republic*, *New Criterion*, *Poetry*, *Virginia Quarterly Review*, *Kenyon Review*, *Iowa Review*, *The New Yorker*.

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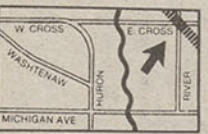
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ESCAPE FROM TENURE *continued*

There have been days when she has received three acceptances in the mail. Her book of translations of twenty poems by Anna Akhmatova was well received. Her book of new poems, *The Boat of Quiet Hours*, will come out in the fall, from Graywolf. But then, my new book of poems, *The Happy Man*, is out this week from Random House, and I have a book of short stories coming out in April."

Don's intense, seven-days-a-week writing schedule pays off well. He says that he has surpassed his goal, exceeded the income he had as a teacher, and even managed to put away money to secure their future.

"I've been lucky," he explains. "A number of my books have stayed in print a long time. My textbook on style, *Writing Well*, is in its fifth edition. I'm now editing the sixth. It's old, as textbooks go, and doesn't sell as strongly as it once did, but well enough. *To Read Literature*, mostly anthology with a hundred thousand words of my commentary on poetry, fiction, and drama in it, is still used in college English courses. I'm re-editing that plus spin-offs from it—three hundred-page volumes of poetry and fiction. Textbooks aren't a free ride once you have written them, though. They have to be revised every three years, and that's not planned obsolescence on the part of publishers. It's surprising how quickly the material becomes dated. Young people's interests change so fast. A fine piece on Vietnam, for instance, doesn't reach eighteen-year-olds the way it used to. Textbooks are the one area of publishing where you can do market research."

Don's memoir, *String Too Short To Be Saved*, stayed in print a long time, and now it has new life as a paperback. Even *Kicking the Leaves*, a book of poetry, is still in print after eight years. It sells a steady thousand copies a year. Twenty-two thousand have been sold since it came out. "Not bad for a book of poetry," he says. "I've written four children's books. Children's books have long lives in print. All these things add up."

His critical essays appear often in the principal quarterlies. He enjoys writing them, and they help to maintain his standing in the literary community. He also has larger plans for them. "I have three books of essays on poetry in print now and another coming. After a while I collect my essays in a book."

In writing articles for popular magazines he often chooses subjects with a relatedness that makes a cluster of them suitable for republication in a different form. He has an impressive instinct for efficiency. "I wrote a three-thousand-word piece on winter for *Harper's*. It was the lead article of this year's February issue. Then *Architectural Digest* asked me for a one-thousand-word piece on autumn. *Harper's* came back with a request for three thousand words on autumn. In the end, I'm writing five thousand words on autumn. I'll sift out one thousand for *Architectural Digest* and three thousand for

Kicking the leaves today, as we walk home together from the game, among crowds of people with their bright pennants, as many and bright as leaves, my daughter's hair is the red-yellow color of birch leaves, and she is tall like a birch, growing up, fifteen, growing older; and my son flamboyant as maple, twenty, visits from college, and walks ahead of us, his step springing, impatient to travel the woods of the earth. Now I watch them from a pile of leaves beside this clapboard house in Ann Arbor, across from the school where they learned to read, as their shapes grow small with distance, waving, and I know that I diminish, not them, as I go first into the leaves, taking the step they will follow, Octobers and years from now.

Stanza 4 of "Kicking the Leaves," from the book *Kicking the Leaves*, by Donald Hall. Copyright © 1978 by Donald Hall. Reprinted by permission of Harper & Row, Publishers, Inc.

Harper's. Then I'll write essays on spring and summer, sell forms of them to magazines, and next year I'll edit them all for a book on the four seasons in time for the Christmas market."

His *Fathers Playing Catch With Sons*, subtitled, "Essays on Sports, Mostly Baseball," was published last year by North Point. It received good reviews and sold 12,500 copies as a \$13.50 hardback. Then Dell picked it up, and it is doing well as a \$3.95 paperback. Thirty thousand had been sold by late May. It is drawn from pieces previously published in a dozen places, reworked and edited with new material.

Before *String Too Short To Be Saved* was a hardback book, two chapters of it were published in *The New Yorker*. And the paperback edition currently in print isn't the end of it. Don adapted it as a play. Titled "The Bone Ring," it was put on by the Peterborough Players and was produced Off-Off-Broadway last winter.

The poem "Kicking the Leaves" appeared in its entirety on the Op-Ed page of the *New York Times*. It is the title piece of the collection published in 1978. Also in that collection is a poem called "Oxcart Man." Don used the story of Oxcart Man as an extended anecdote in a piece he did for *Ford Times*. And the same story reworked for children became the text of the Caldecott Award-winning *Oxcart Man*. "I worked on the poem for two years," Don says. "I wrote the first draft of the children's story in forty-five minutes. I put in another hour on research and polishing, and that was it. The Caldecott and Newbery prizes guarantee that a children's book will be a best-seller. Every library in the country will buy it, and librarians will recommend it to

people who want to know what books to buy for their children. The Caldecott is complicated to explain. The book gets the prize. In this case the illustrator, Barbara Cooney, got the medal. In any case, she and I split the royalties fifty-fifty. *Oxcart Man* still sells thousands a year and has been translated into Swedish, French, and Japanese. Every spring I get a five hundred dollar check from Japan. It's always a surprise."

As he says, it all adds up. He finishes and sends out fifty to sixty pieces of all kinds every year. He accepts about twenty invitations to read his poems every year. His fee, \$1,250 plus expenses, adds to his income, but he also values these excursions for the contact they provide with students and other groups. "Publishing is pretty abstract," he says. "When you read, you can feel your words hitting the audience in the face. It's the most direct kind of publishing." He is so busy he has had to cut out the free readings he did for projects and causes he supports. "I do a few for schoolchildren nearby, but that's all. And so many people send me poems, hoping I can help them get published, I have had to get a card printed that says, 'I am sorry. I cannot read your poems.' This all sounds hard, but I can't help it. As it is, I spend three to four hours a week reading the poems of old students and friends—more or less solicited manuscripts, you might say. But then, they help me, too."

Don and Jane belong to a small Congregational church. In their first year in New Hampshire, a turnout of seven to eleven people, most of them Don's cousins, was a good Sunday. "I suppose they'll expect to see us in church," Jane had groaned. Since the age of fourteen, when she decided you couldn't be an in-

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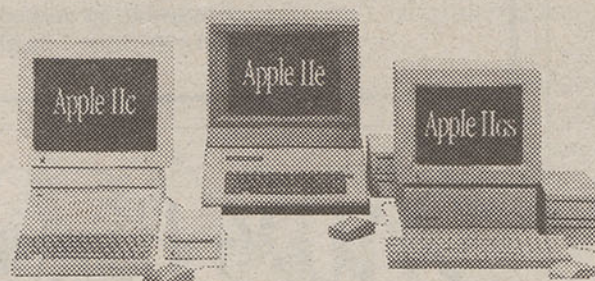
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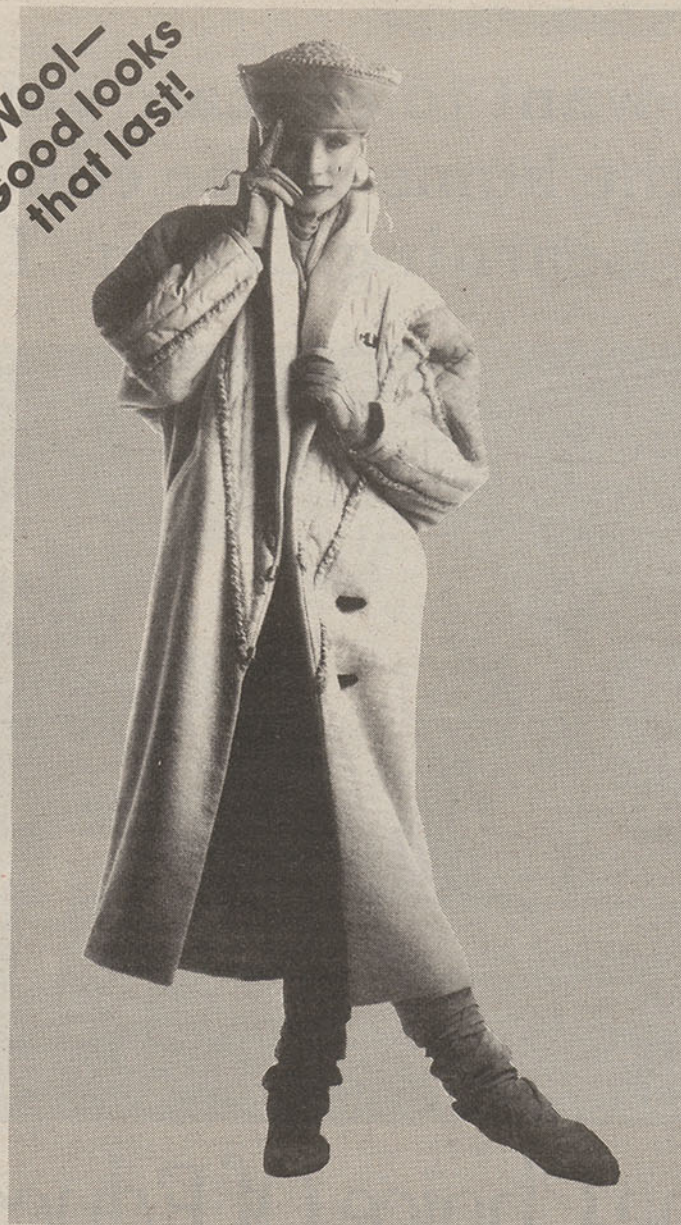
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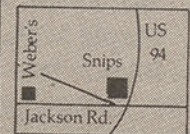
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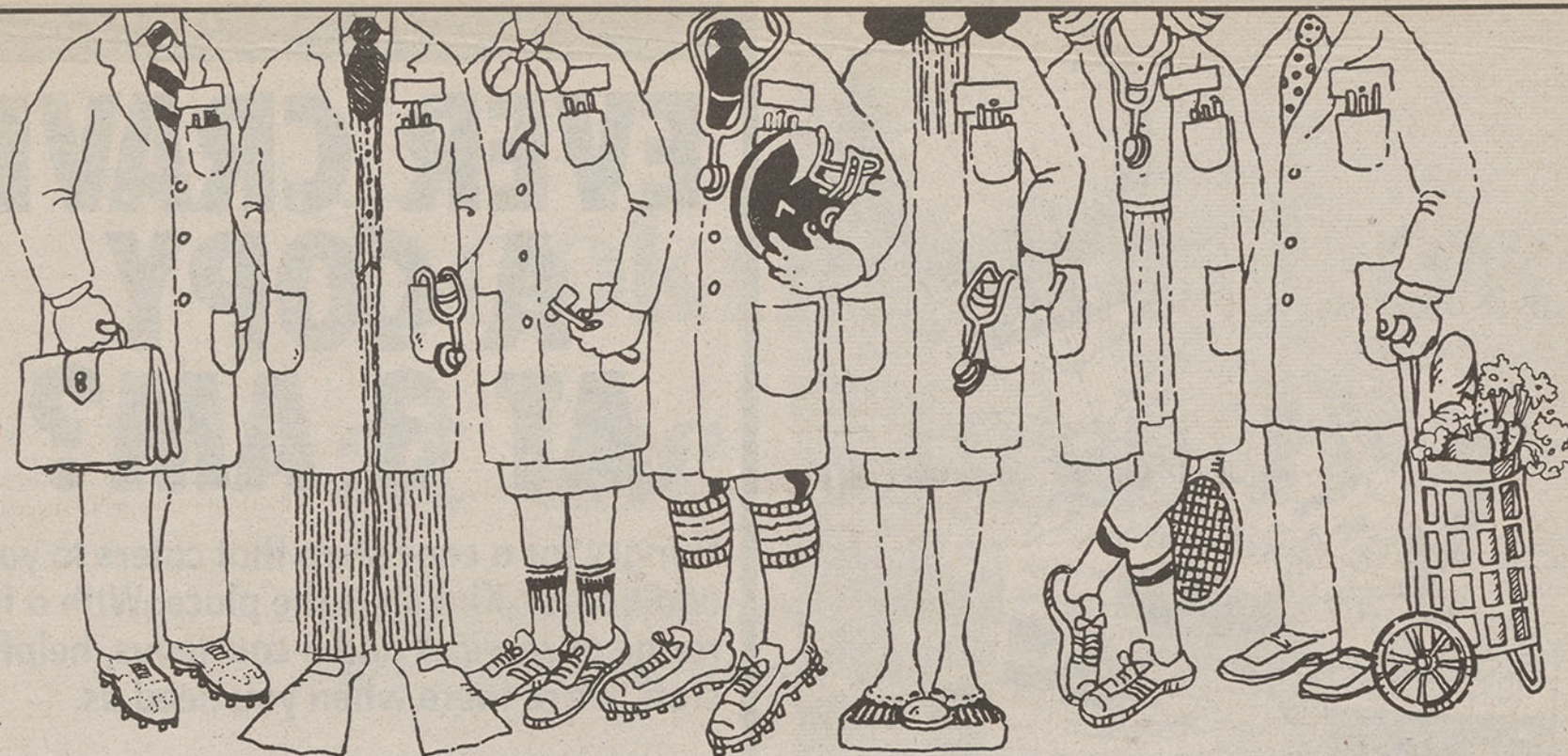
tellectual and a Christian, too, she hadn't set foot in a church. At about the same age, Don had taken issue with the values he identified in the rich suburban church he attended in Connecticut. Later, when he lived in Thaxted, England, as a young man, he went to church a lot. It pleased him that his wife, Kirby, sang in the choir. He thought his little boy looked angelic dressed for a church procession, he liked the marvelous old communist vicar who gave stirring sermons, and the bell-ringing so entranced him that he started to learn how to ring bells himself. All in all, though, he was more charmed than convinced by doctrine, a fact suggested to him by T.S. Eliot.

"Our first Sunday in New Hampshire, Jane pulled on nylons and a skirt and we went to church," Don recalls. "We found such a feeling of community and warmth there that we kept going. After a while, it felt wrong not to go. If one of us was down with a cold, the other went alone. We began to read the New Testament and then the fourteenth-century English mystics and Saint Theresa. Jane became an active worker in the church. Attendance, meanwhile, grew to between eighteen and twenty," he says, explaining that a remarkable minister has made the difference. "We love the feeling of goodness we encounter there," Jane says. "I think the church has made us better servants than we would have been." No aspect of their life today so startles their old Ann Arbor friends.

Don and Jane have lots of guests. Some stay two or three weeks. Besides family and friends, poets and other writers come. Asked to name a few, they mention Robert Bly, Wendell Berry, Gary Snyder, Robert Creeley, Raymond Carver, Tess Gallagher, Seamus Heaney, Geoffrey Hill, Louis Simpson, Richard Ford, Galway Kinnell, Gregory Orr, X. J. Kennedy, Joyce Peseroff, and Alice Matison. The last two and Jane get together frequently to talk and to prepare new work. Kennedy left Tufts and Berry left the University of Kentucky shortly after visiting Eagle Pond Farm. Don and Jane are not surprised. Poets find their life there utterly seductive.

With a guest list that sounds like roll call on Parnassus, one might assume there are frequent interruptions to the productive daily schedule. Not so. Most guests fall right in with the work rhythm of the household. Poets come with their spouses or "others" and sometimes *four* people write away like fiends all morning in these two simple farmhouses on Route 4. Good times and frolic are deferred until late afternoon, when hosts and guests swim in the pond. "Then we out-cook each other to put on a gorgeous meal and stay up late talking," Don says. "Sometimes we don't get to bed before ten."

"At my twenty-fifth reunion at Harvard, I described the way we work and live when people asked what I was doing," Don recalls. "They'd roll up their eyes and say, 'What discipline!' But that's the wrong word. I'm doing exactly what I want to do. This life of ours is pure indulgence. It's like being on a perpetual Guggenheim."



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Looking for Love at the Three Bs

Many who frequent Ann Arbor's singles bars are young, affluent, and free. But are they happy?



By **CRAIG T. SMITH**

Sarah is just over thirty-five. "But I look younger," she says. Her smooth face, her curly brown hair, and her brightly colored sweaters and earrings can indeed convince men that she is under thirty. Her expression, though, is a surer clue to her age: none of the bubbly smiles of the younger women here, but a more cautious curving of the mouth that often breaks into a wry, critical grin. Sarah and I are meeting on a Friday evening, the busiest of the week at Bennigan's Tavern. Before her decade-long marriage broke

up, Sarah had never been in a bar, and it has taken her a few years to become a Bennigan's regular. She still refuses to enter the place alone, since she believes many men view that as an invitation for a sexual advance. She sits on a bar stool, legs crossed, and holds a cigarette, with just a touch of elegant pretension, between two long-nailed fingers.

Sarah orders her second drink, accepts a light for another cigarette, and we begin to talk about relationships. She wants to remarry. So, too, does her friend and condo-mate, Janice, who is also here. At thirty, Janice married a man she met at another local bar. The marriage never reached its second anniversary. Aware of Janice's experience, Sarah also knows that statis-

tics show her prospects for marriage are dimming as she ages. "Don't remind me," she says, rolling her eyes. She has seen sociological studies, magazine articles, and even TV specials that bombard her with the message, as she puts it, "that women over thirty-five are doomed to spinsterhood."

But Sarah tries to ignore such pronouncements, and she tolerates little pity for her situation. "My chances are probably not all that great," she admits, "but I'm not an unhappy person. I'm realistic." Realism for her means not expecting to find a husband here at Bennigan's. "I don't want to be married and divorced again," she says. And yet, Sarah does come to *meet* men—and maybe, just

To preserve the anonymity of the subjects of this story, their names and certain details have been changed.



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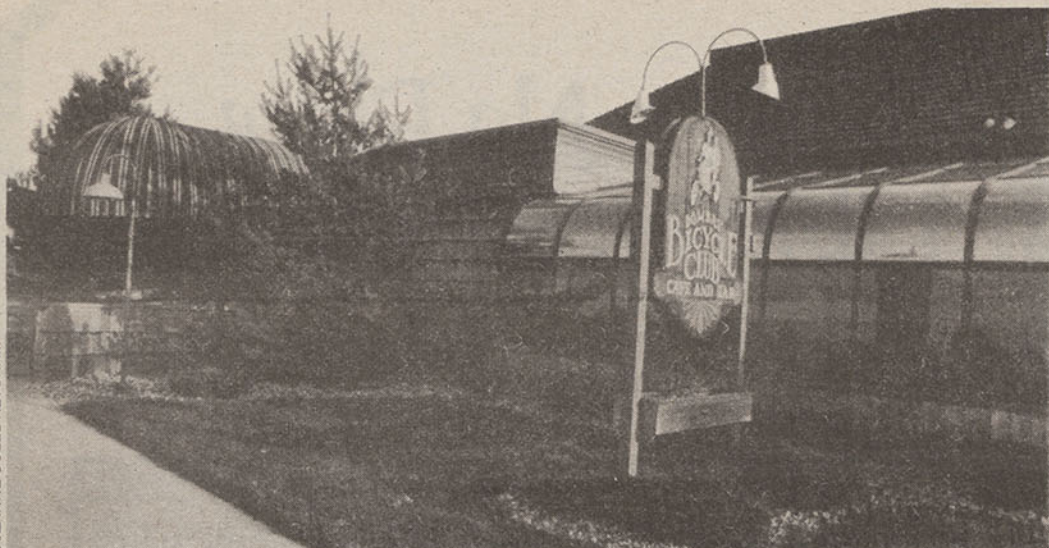
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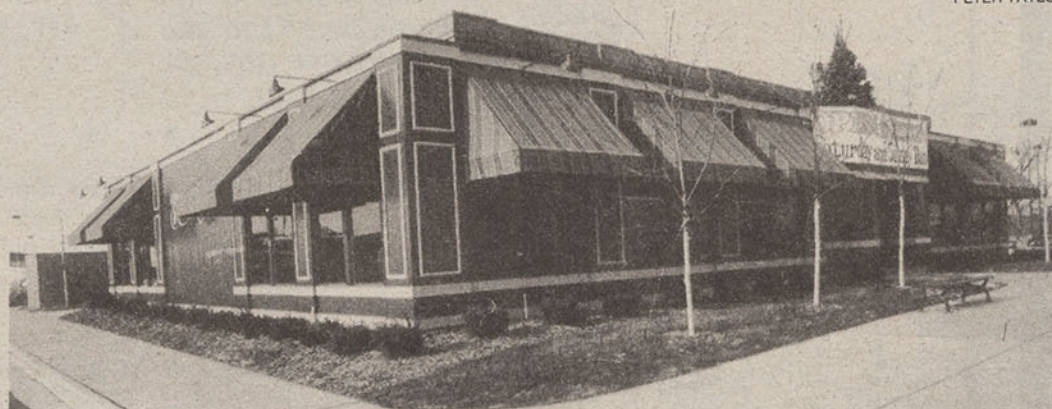
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SUZANNE COLES-KETCHAM



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PETER YATES



Bennigan's on Briarwood Circle just off State Road. Says general manager Jerry Sullivan of the Bennigan's chain, "You go in one, you've seen 'em all." Surveys have targeted the standard Bennigan's customer: between twenty and forty, single, and earning an average of \$25,000 a year.

maybe, a man she would eventually marry. In the meantime, Bennigan's is, if nothing else, her social club—a place to talk, drink, and laugh in the company of people she knows.

Two or three Friday evenings a month, Sarah leaves her downtown managerial job around six, meets Janice, and the two drive to Bennigan's. They set themselves up on a couple of bar stools, almost always in the same corner of the raised area that surrounds the rectangular bar. From where they sit, they have a clear view of each person who walks in the front door, situated one full step lower than the bar. One of Sarah's friends recalls, "When I first walked in here, I had never felt so looked at in all my life. All these heads turned and zeroed in on me." But the regulars enter confidently and hail the bartenders by name, waving \$10 bills as they call out their orders. To them, Bennigan's is a very comfortable place—just what the Pillsbury Corporation has in mind.

Pillsbury's chain of Bennigan's Taverns represents the corporation's calculated bid to make money off of young, well-off singles. The same Pillsbury work crew has traveled from the corporation's headquarters in Dallas and built two hundred Bennigan's Taverns around the country—including Sarah's hangout on Briarwood Circle just off South State Road, which opened four years ago. "It's like McDonald's," local Bennigan's general manager, Jerry Sullivan, told me. "If you go in one, you've seen 'em all." The wood, the brass, the plants, and the sports and leisure paraphernalia that cover the walls—yellowed bowling pins, leather hockey gloves, and outdated tennis racquets—are all standard elements. They foster the mood of an adult recreational lounge, where people like Sarah and her friends will relax and spend their money.

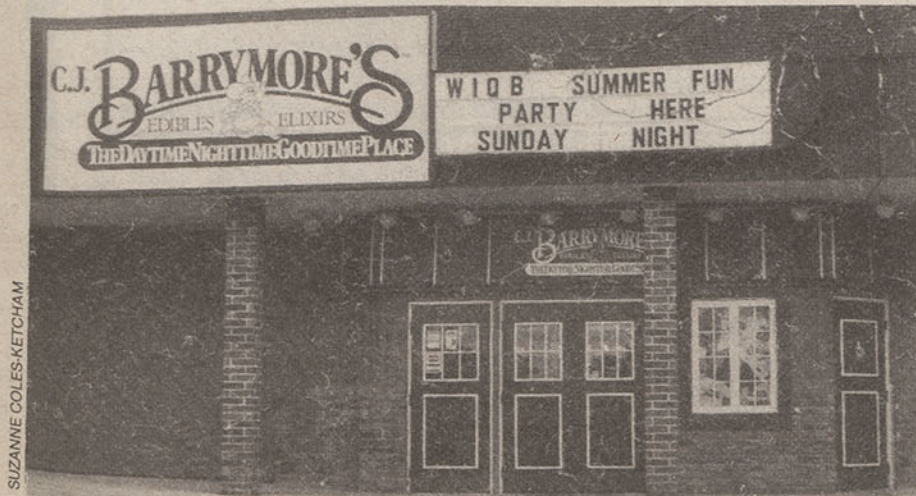
Pillsbury's surveys have defined Sullivan's customers for him: Most are be-

tween twenty and forty, are single, and have on the average an income of \$25,000. In Ann Arbor, most are white. Some patrons come in groups and pairs to eat at the restaurant tables and booths—the menu here manages to take up ten pages—but the focus for those who come to meet others is the bar, a large, rectangular island that dominates the center of Bennigan's. Here, the majority who arrive on Friday evenings are well paid and well dressed. Many arrive straight from work, the men in coats and ties, the women in dresses or suits.

A thin, blond man whose high cheekbones frame a sycophantic smile joins Sarah and me. He comes on like an entertainer, soliciting a laugh like a desperate amateur comedian. Repeatedly touching Sarah's shoulders, he describes himself as "a swinging Hungarian playboy in search of women with large American breasts." His routine is lifted directly, and poorly, from comedian Steve Martin's appearances on NBC's "Saturday Night Live." "He's been trying to get me into bed for a long time," Sarah tells me when he leaves, in a tone of confidential disgust. One of her friends overhears and adds, "He only separated from his wife a few weeks ago."

Next in line is a tanned, balding man about Sarah's age. He stands before her, staring at her with glazed eyes and wavering a little under the effects of his beer while describing the pathetic blunders of his softball team. He, too, has frequently made it clear that he would like to get Sarah into bed. "It's incestuous," Sarah tells me, biting down hard on the word. "He was one of my ex-husband's best friends."

Then Joe appears. He is a short man whom Sarah finds attractive and interesting, though a bit overweight. He is also the



SUZANNE COLES-KETCHAM

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"Be Assured at Hertler's"

Bob is one of several regulars Sarah knows who slip off their wedding rings before they enter a bar. He has no plans to divorce his wife, and Sarah, in turn, repeatedly refuses his pleas to join him in an affair.

second "ex"—former boyfriend—she has run into today. Joe wears a finely tailored blue business suit but has discarded the jacket and tie and rolled up his shirtsleeves. He looks remarkably disheveled among the other patrons, one of whom sits directly behind him in a three-piece suit tamping tobacco into his pipe.

Joe likes to talk, especially about himself. He has grown up and gone into business in Ann Arbor, acquiring a lasting affinity for marijuana and a wallet stuffed with \$20 and \$50 bills. Before visiting Sarah, he asks a nervous business partner, "You want fifty grand?" and answers, "I can get it tomorrow." Then he turns and buys a round of drinks for Sarah, himself, three of Sarah's friends, and me.

Sarah asks Joe what he's been smoking. "I don't do drugs," he answers. "Marijuana isn't a drug. *Cannabis sativa* is one hundred percent natural, and its leaves don't need any manmade refining." Suddenly he remembers the drink in his hand—not his first of the night. Alcohol is a drug, he admits. "But it's the only one I use."

When Sarah and her friends are talking among themselves, Joe turns to me. "This is a great town for singles," he says. "I've traveled on business all over the world, and I've lived outside Miami, Florida, in a very rich community. I dated a rich businessman's daughter. They've got a haughty attitude down there. The people you meet up here are nice, and you don't have to worry about disease. But you don't know down there. The rich daughter you're dating could have laid every bisexual waiter in town and be carrying AIDS." After speaking his piece and drinking his fifth and sixth screwdrivers of the evening, Joe gets ready to go. He clutches at a pocket. "I always carry a handful with me." It's the one hundred percent natural stuff. "I feel like firing one up right now. You want to join me?"

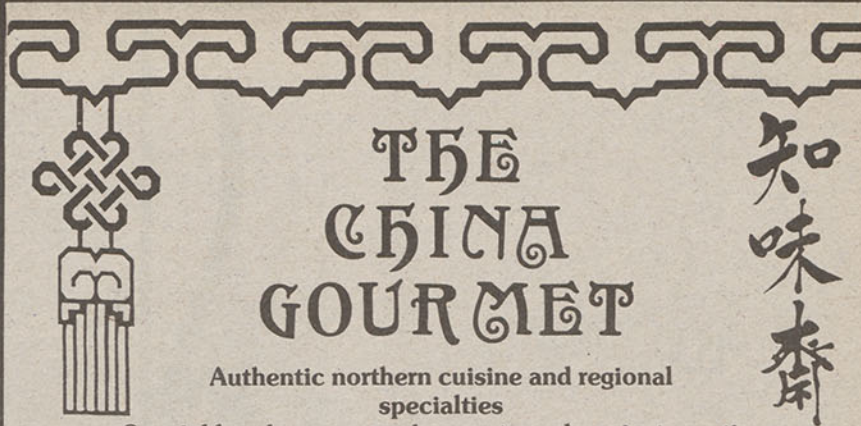
Joe goes off to smoke alone. But before he leaves, Sarah asks him what he and I

were talking about. "How we wanna make love to you tonight," he says. He laughs and heads for the door. Sarah, though not especially amused, manages a smile of sorts. She puts up with Joe, as she does with dozens of other men here. "I like him," she says with a shrug. "But he's immature. I mean, he's a fun guy, but he's just too immature." She pauses a moment, giving me the feeling that she has heard herself say the same thing many times.

Moments later, Sarah places a hand across her chest. "My heart's going ninety miles a minute," she says. A far more significant ex, Carl, has arrived. Sarah hasn't seen him in a year. "What is he doing in my bar?" she demands of her friends. She met him at a party, where they were briefly introduced, but they became better acquainted soon, when Carl showed up one Friday evening at Bennigan's. He and Sarah went out. In time they became lovers, and for a year and a half the relationship kept Sarah hopeful. But Carl wouldn't commit himself to her alone, and even worse, Sarah says, "he wasn't up front about it." He didn't just need more time; he had no plans of changing. But their time together dragged on for another six months. "Inertia," is how Sarah explains the lag. Eventually she found out that on one of his California vacations he was not, as he claimed, unaccompanied, and she finally broke up the most promising relationship she had enjoyed since her divorce.

Sarah watches Carl where he stands, smiling and jovial, across the bar. Her hand remains over her chest. "He always looks so handsome and acts so pleasant," she says. But then she breaks into her most ironic smile: little more than a pursed mouth turned up at one corner. "He seems almost perfect. But he never could leave his ex-girlfriends alone."

It wasn't the first time Sarah had been



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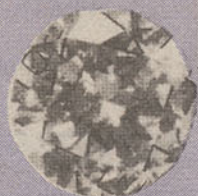
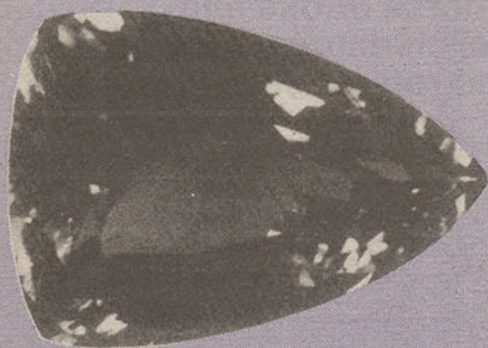
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LOOKING FOR LOVE *continued*

"Hi," Auburn says, looking at me with languorous bedroom eyes. Instantly, it seems, I have become a prospect, and she begins to tell me about herself before even offering her name or asking for mine.

deceived. "Maybe it's a flaw in my personality," she suggests, "but I go for these kinds of people."

By seven-thirty, Sarah is only too happy to focus her attention on Bob, a favorite of hers and the man here whom she finds most entertaining. Bob rests his glass of beer on the Plexiglas top of a videogame table and describes his mock-serious plans to get rich through advertising, in the *National Enquirer*, a fat remedy called the "Cosmic Cellulite Guard"—a six-millimeter-thick garbage bag skirt. "The fat that women work off their thighs at Vic Tanny's doesn't just disappear," he says. His tie is loose and his gestures animated, almost evangelical. "It escapes, like a gas, into the atmosphere. And slowly—but surely—it filters back."

"It's sure-fire," Sarah agrees. "It should go next to the breast enlarger ads." Her smile is her most genuine and prolonged of the evening, and her cigarette burns in her ashtray for a moment, ignored.

Bob is married, one of several regulars Sarah knows who slip off their wedding rings before they enter a bar. He has no plans to divorce his wife, and Sarah, in turn, repeatedly refuses his pleas to join him in an affair. "No thanks," she tells him. "I don't want to be the distraught person." But the temptation is strong; Bob is more appealing than any man she knows. One time she even told him straight out that his marriage is a farce and he should end it. And she admits that she would not mind trying out a relationship with him.

Before Bob leaves, he gives Sarah a pointedly friendly—not sexy—kiss. This is the best she can get. "Friday is 'just-friends night' here," she says, making a sour face that shows her disappointment. The phrase "just-friends night" is Bob's, and Sarah hates it. But she also agrees. "Men are weird," she says. "They're all into *self*. They aren't interested in anything but self-fulfillment and seeing that they get what they want." She refuses affairs, one-night stands, and uncommitted

relationships. And when men discover that, she says, "Everybody wants to be 'just friends.'"

Sarah does not know Hal, a twenty-six year old who arrives at Bennigan's around seven, straight from the downtown office where he works. But she probably wouldn't revise her generalizations about men upon meeting him.

He has a sculpted chin and a breezy wave of hair that arches above a smooth forehead, and he enters Bennigan's brimming with the self-confidence of a regular. He wears a wool sport coat and knit tie, an outfit far less flashy than the trim, silky gray suit and pastel pink tie that he charged in with last week. He's tall, and his clothing fits snugly over a body that looks as if it might have been toned at Vic Tanny's across the road, where all the cellulite is escaping. Actually, Hal tells me, he tried out the health spa for a week. But he couldn't meet women there, so he quit.

Hal knows between twenty and thirty regulars here, "bar-crowd friends" he calls them, with whom he can chat on Friday evenings. Within minutes, he falls in with his closest clique, a group of around ten single men and women that includes a university administrator, real estate agents, a health services professional, and automotive engineers. They are "just friends," here to socialize. And yet Hal confides that he has slept with four of the five women in the group.

He shrugs his shoulders and insists that it's not unusual for bar friends to sample sex with each other. On rare occasions, even, a lasting relationship develops. For Hal, however, none of the relationships has remained sexual for long. Sex is simply an accepted part of being "just friends"—and it's nothing more than that. When the ex-lovers meet again later, they act as though nothing has happened. "Everyone tries to show they're not stuck-up about sex," Hal explains.

Hal has already spent years as an avid bar-hopper. He chases "a party atmo-

sphere"—drinking, conversation, maybe some dancing, and lots of women looking for men—all around southeastern Michigan. He concentrates his search closest to home, around Ann Arbor—at Bennigan's, at the Bombay Bicycle Club, in downtown bars, in hotel lounges, and in the student pubs he frequented as a Michigan student. Almost every night of the week, sometimes beginning near eleven o'clock after working late, he takes his seemingly boundless energy to bars and searches for women who are, in his words, "Elegant. Sophisticated. Professional. Classy." But he complains that most often he meets women who are overweight or women who look "like an unmade bed." He also meets, he says—revealing an occupational snobbery common to many regulars here—"secretaries, dental hygienists, or women who tell me, 'I push a cash register all day at 7-11.'" To Hal, these women are worth no more than an overnight fling.

He can't seem to figure out why Miss Elegant Sophisticated Professional Classy has eluded him. His best explanation is that Ann Arbor, as he tells the others, is a terrible place to be a single man. It's terrible, apparently, even if one is graced with a master's degree, expensive clothes, and success earned through long hours and entrepreneurial projects on the side. "I walk around downtown during lunch break and see lots of attractive young professional women," he says. "But at night I can't find them. Where do they go out? I don't know where they're hiding."

His uncertainty extends to himself. He is not quite sure why he is less than satisfied during the search for his ideal woman. After all, as he makes very clear, his search reaps him plenty of sexual gratification. "I'm outgoing and I talk easily," he says, shaking his head. "But it hasn't been easy."

"It" is not the search for a wife. Hal finds his friends' tales of married life "scary." "It" is simply a search for a lasting relationship. He goes out on five to ten dates each month—"excluding quickies," he explains with a sudden, boyish laugh that seems a holdover from his first "quickie," at age fifteen. Most of his relationships begin in bars and "most are one-nighters. It winds up being lust, and when that's gone there's nothing else there." Hal stops and thinks for a moment. "Sometimes I've been shocked. Twice this year already it's happened that I've slept with attractive, intelligent women. But in the morning, neither one wanted to see me again. One just said to me, 'No. I just found you a real turn-on, that's all.'"

If Hal has considered that he might be to blame for these "shocks," he doesn't mention it. The problem, he is certain, is with Ann Arbor. "What this town lacks," he says, "is a bar with a concentration of young professionals. A place where a woman can go alone. A place where you can rub elbows with lots of people and lose yourself in a crowd." Hal, in his effort to lose himself, isn't finding anyone else, either.

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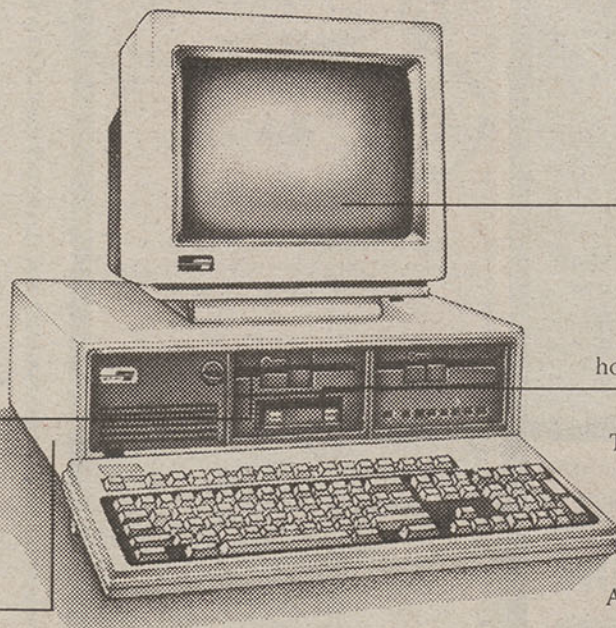
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Another regular who sits at the bar tonight is a woman Sarah and her friends have seen here often and have dubbed "Auburn," after the color of her loosely curled hair. She is in her mid twenties and stylishly dressed, though not in the businesslike fashion that some women here favor. She has tied a brilliant orange button-down blouse into a knot in front of her, just above her waist. Beneath that she wears a tight, thin black tank top. It's an outfit that begs to be noticed.

Auburn often comes here alone. Most Bennigan's regulars know she's not a professional but is quite openly hunting for one. At the moment, she and her beau for the evening are "mashing" at the bar—cooing, snuggling, and kissing between sips at their drinks. She wets her lips with frequent, brief thrusts of her tongue.

When the man she's with leaves the bar to down the rest of his drink with a buddy, I sit next to her, order a beer, and say hello. "Hi," she says, looking at me with languorous bedroom eyes. Instantly, it seems, I have become a prospect, and she begins to tell me about herself before even offering her name or asking for mine. With a stir of her drink and a softly giggled, "I've got it made," she launches into her tale.

She works in a beauty salon, but she doesn't want to talk about that; she wants to explain why she has "got it made." It's because not only does her beau for the evening want her ("I mean I love him, but . . .") but so, too, does a restaurant owner she met up North. ("He's only thirty and he's got a hundred grand in his bank account.") So, too, does a Chicago man who likes to tour the South of France in rented Maseratis. (*I love Maseratis.*) So, too, does a San Francisco attorney. ("I wouldn't mind living out West.")

Auburn met the West Coast lawyer at the Bombay Bicycle Club by approaching him where he sat alone at the bar and saying, "You look like you could use a little cheering up. C'mon, life's not so bad." She hooked and reeled in the Maserati driver at another local hotel bar, using as bait a cocktail napkin, passed on by a bartender, on which she had written, "Please join my friend and me for a drink." Both her beau for the evening and the restaurateur, I would guess, bit at the lure she is using on me: her sexy smile, with lips half-parted, and direct, unwavering eye contact. Auburn hopes the restaurateur will marry her. "But if he doesn't," she says, "there are always the others. I've got it made."

Auburn has more in her bag of tricks than just a sexy, sultry manner. She gets *personal*. She leans back on her bar stool and unabashedly points to a tall, handsome man in his mid twenties. I met the man, though she doesn't know it, an hour before; he is standing among the same clique of friends that includes Hal. "I'm mad at him," Auburn says, after making certain I know exactly whom she has pointed out. She trains two steaming, amorous eyes on me. "We went to bed together. We got along very well. But now

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"I only go home with nice men," Renee says, whom she goes on to define mainly as men who prove they have plenty of money to spend on her—if for one night, then perhaps for a lifetime as well, she hopes.

he doesn't return my calls."

Auburn has other complaints about the men she has picked up in bars. Not one has ever taken any responsibility for birth control, she says. She went on the pill for the first time only last weekend. Previously, she simply told the men she took home with her "to pull out," she says, and describes in one brief, blunt, graphic phrase the timing of this primitive attempt at birth control. "And I told them, 'You get me pregnant, you'll pay for the abortion.'"

The Bombay Bicycle Club lies inconspicuously behind Wolverine Tower, almost directly across South State Road from Bennigan's. This "club," actually a bar and restaurant, is another corporation's attempt to build an appealing singles hangout around a particular theme.

The fifty-odd Bombay Bicycle Clubs across the country borrow their name from an actual club that existed in British Colonial India. But the chain's parent company, Associated Hosts, has its financial roots in the Beverly Hillcrest Hotel in Beverly Hills, California, and the closer you look, the more Bombay's looks like a Hollywood set. Potted palms and old bikes, bike pedals, chains, and fenders are intended to justify the allusion to the original British club. But equally prominent are mirrored walls and framed movie posters showing Bogart, Bacall, Sinatra, Fred MacMurray, Shirley Temple, and Mary Pickford. Bookshelves outfitted with tiny lamps line some of the walls and are meant to create a leisured, clubby atmosphere. Again, it's Hollywood illusion. Most of the books lie glued into horizontal or vertical stacks and are stamped, "Los Angeles Public Library."

On this particular Thursday evening around ten o'clock, several people, including some Friday regulars at Bennigan's, mill around near the Bombay's dance floor as an old Marvin Gaye tune begins to play. A former regular here, a

mustached computer engineer in his early thirties who has moved away from Ann Arbor, sits at the bar for the first time in a year. "I still recognize over half the people here," he says. His friend, a black-haired, muscular Ann Arborite of the same age, offers a grunt of approval. "You go to bed with a girl here," he says, as if addressing some grave injustice, "and you see her for the next six nights. You can't get away from her."

For four years, Thursday nights—"oldies nights"—at the Bombay Bicycle Club have attracted a standing-room-only crowd, a concentration of young, searching singles virtually unparalleled in Ann Arbor. The music, from Motown to early Seventies Rolling Stones, is familiar and easy to dance to. And dancing is the great icebreaker. It gives singles at least one unambiguous reason to approach each other.

The crowd is a little looser here than at Bennigan's; people dress a little more casually, arrange themselves a little less cliquishly, and seem a little more approachable. Al, an engineer in his early thirties, is here tonight doing his best to get a date for the weekend. He comes on with the brashness of a stand-up comic, delivering a playful punch to males and a one-liner to females. He's always on stage; he never quits. Tonight, dressed as he often is in athletic garb, he wears tennis shorts, Nike shoes, and a cotton Yukon shirt from Banana Republic.

Al zeroes in on three women sitting at a table near the dance floor. They are "just friends," but one is Marie, whom Al has long found, according to one of his friends, titillatingly beautiful but excruciatingly unapproachable. She is twenty-eight and has never married. The hair framing her youthful face holds a frilly white bow. Her tan is deep and delicious. It ought to be: She has suffered to earn it. Just before Al approaches, she tells her friends that last Saturday she spent "several torturous hours" lying in the sun by the pool.

"You girls look nineteen years old," says Al, offering the women his lighter.

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LOOKING FOR LOVE *continued*

“Men are chicken here,” Renee says. “Most just stand there and watch. They rarely approach.” We look up and see plenty of men standing silently about, as if dutifully providing us with examples.

“I’m going up North next weekend. Wanna come along?” No takers. Marie seems uninterested, but he doesn’t give up. He lifts up his knee a la Harpo Marx and places one woman’s hand under his thigh. He yanks his shorts down well below the waist to show off the snow-white groin that proves how much tanning he did last weekend on his friend’s Chris Craft in Lake Huron. When Marie’s two friends laugh, he shows them the same patch of skin from another angle. But Marie’s face retains its taut edge and aloof expression; the only interest she expresses is in the boat’s owner. “He’s rich,” Al admits, “but he’s an old guy. No fun for women.” He holds up his index finger, bent like a tired and pitiful phallus.

Two of the women laugh. Marie simply glares at him.

Moving along a mirrored wall past a half-dozen mostly silent men and a couple pairs of quietly talking women, I approach the prettiest, happiest looking woman I see at the bar. She has dark skin, bright teeth, glossy, smiling lips, and a full head of straight black shoulder-length hair. She has the look of vibrant, happy youth that *Glamour* and *Seventeen* magazines celebrate. Her clothes, however, suggest something less benign. She wears an expensive black dress and is conspicuously displaying pearls.

I say Hello and buy her the drink she requests: a bottle of Perrier served with a slice of lime. Her name is Renee. Her giggles, which spill out through her smiles in response to many of my questions, suggest that she is several years younger than most bar-goers here; she looks unassailably professional, but she is only a yuppie-in-training, a twenty-two-year-old business student.

Renee is reluctant to say why she comes to Bombay’s on Thursday nights. But through her giggles she gradually admits that she wants to find a husband. She’s

avoiding alcohol only because she needs a clear head with which to assess men and her chances with them.

“I only go home with nice men,” she says, whom she goes on to define as mainly men who prove they have plenty of money to spend on her—if for one night, then perhaps for a lifetime as well, she hopes. She stirs her drink and stops laughing. She’s “pissed off,” she says, because in this town, try as she might, she can’t find a “banker who drives a Porsche,” she says. “My friend in New York City finds men like that all the time. But men are chicken here. Most just stand there and watch. They rarely approach.” We look up and see plenty of men standing silently about, as if dutifully providing Renee with examples. Her renewed giggles give way again to a tone that reveals her displeasure. “Even in Detroit,” Renee says, “at least men buy you drinks from across the bar. That doesn’t happen here.”

After a while, I back off and watch Renee in action. She fixes her eyes on a promising young man in a red polo shirt sitting across the bar. He doesn’t notice her gaze. He excuses himself from a group of friends to head for the rest room, and Renee follows, trying to engineer a chance meeting. But the man disappears and is apparently engaged in more than simply passing his beer. Renee appears loath to mill around outside the john, where a trio of U-M students in rugby shirts are discussing a woman they’ve met here. “She’s illiterate and dumb,” says the most muscular guy.

“I knew she was stupid,” jokes one of his friends, “but I didn’t know she was dumb.”

“Go for it,” says the third. Renee, foiled, skirts around these beefy boys and returns to her seat at the bar.

I take a seat across the bar from her and watch. Renee looks not so much disappointed as determined as she sips at the last of her Perrier. She puts her eye on a tall blond man of about thirty whom she had admired earlier. She smiles brightly.



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When he notices, she doesn't look away. Moments later she and the man are dancing, his hand reaching out occasionally to sample the touch of her waist as he tries to talk to her above the music.

I am left one of the lone, silent men clutching a beer at the bar. We are not smiling, nor laughing, nor having the time of our young lives. We are competing, on this evening of market-researched, corporate-planned adult recreation, with comics like Al for schemers like Renee. The combination is depressing. Too many people come here alone, yes, but not unaccompanied: They bring in one hand a strategy and in the other a goal—sex, laughs, companionship, a wedding ring. This is not fun. This is work.

Over many hours spent searching in bars for women, John, too, has developed a strategy. He says he's a "games player—like everyone else. I'm not being cynical. It's just a reality." He is a successful professional in his early thirties, a few years past the divorce that ended his six-year, childless marriage. Some women who have gone out with him say that except for his light brown mustache he looks like a less ruthless version of Don Johnson from television's "Miami Vice." He appears to believe it. This Friday night, he is dressed in a shirt spotted with tropical colors, and his hair is lightly greased, parted, and combed back. He stands up very straight to make the most of his six-foot height, and he surveys the crowd with a tiny smile curling at the end of his lips. He knows he's adorable.

With me in tow, John walks into C.J. Barrymore's, the first of what he calls "the three Bs"—Barrymore's, Ben-nigan's, and the Bombay Bicycle Club—where he is a regular. In the entrance hall, John and I pay the \$3 cover charge to a tanned young woman in a midriff T-shirt, white spike-heeled pumps, and a denim miniskirt. Just inside the double doors of the main room, he buys each of us a bottle of tonight's special, Labatt's beer, from another tanned young woman, with a narrow waist, equally narrow shorts, and spiky, disheveled blond hair. The fluorescent applique on her T-shirt asks, "Wanna bang?"

On many Fridays, the bolder regulars at Bennigan's and Bombay's make their way here later in the evening. The local Barrymore's, one in a chain of four bars that originated in Mount Clemens, lies on Ellsworth Road between Ypsilanti and Ann Arbor. For half a year after it opened in mid September of 1985, it was the hotspot for a large area of southeastern Michigan. It drew its clientele from Ann Arbor and Ypsilanti, from Detroit suburbs, and from other counties. Barrymore's has fewer of what Hal called elegant, sophisticated, classy professionals than does Bennigan's or Bombay's. Some call the bar "the adult Chuck E. Cheese" because of its similarity to the carnival-like pizza and video-game emporium that used to occupy the pink pseudo-castle at West Liberty and Stadium. But Barrymore's has other advantages. It's the place, say

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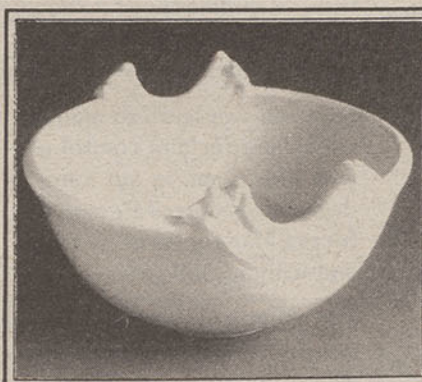
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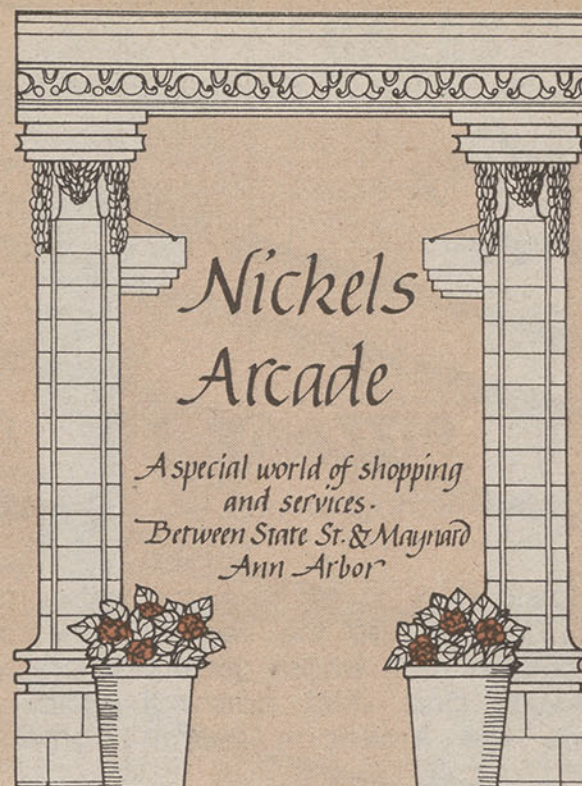


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LOOKING FOR LOVE continued

regulars of both sexes, "where you go to score."

Once inside, John and I stand amid huge stuffed teddy bears, elephants, horses, and monkeys that hang from the rafters, a stuffed-doll couple that smiles over the crowd, and a furry white python with a pink bow whose yards-long body is wrapped around a ceiling pipe. An electronic message board flashes at us the current mixed-drink specials, and a wall poster claims, "Poverty Sucks."

John sets his beer on a rough wood railing that runs along the perimeter of the main room. About six feet below the railing, in the center of the room, are two sunken bars and a three-tiered dance floor. The place looks like an arena. It is even rather well lit, to accommodate the spectators. There are dozens of them, mostly men—"railbirds," one much-stared-at woman at the bar calls them—who perch like hawks along the elevated railing, silently gripping their beers. Women huddle at tables in twos and threes, talking and waiting.

While several crisp loudspeakers pump out popular, danceable rock 'n' roll, the railbirds watch. They watch each other, they watch the dressed-up, slicked-up, made-up bodies below them, they watch the six-foot-square video screens that roll down from the ceiling and show music videos, and they watch the dancing bodies tinted by flashing colored lights below the clear plastic dance floor. Occasionally, spotlights from above light up the crowd, and the bar-goers watch themselves star in a live video.

While John chats with a young woman wearing a pink and black tiger-striped jersey dress and a glow-in-the-dark plastic ankle bracelet, I descend into the arena. "Cheap blow jobs tonight," calls out the man playing the music from a booth overlooking the dance floor. "Girls, spit out your gum." One tall, muscular man in white cotton safari pants and a pale yellow, all-cotton shirt (he lets only natural fibers touch his body, he says) informs me, "This place is a hunting ground." He smiles, and black chest hair bristles from his low-cut V neck. "This is great," he says, pointing to my apricot-colored polo shirt. "Women really go for pastels."

His fashion advice is interrupted as a spotlight falls on a Barrymore's employee dressed in a furry ram costume, who stands above us at the railing. The ram, dancing to the beat, tosses T-shirts, hats and women's panties—all emblazoned with the C.J. Barrymore's logo—to the crowd. This is Disney World run amok. The men jump and jockey for the prizes, bumping each other like sharks after meat, at times even elbowing the more assertive women who also compete.

Suddenly, at the bar, ice cubes and the spray of vodka and tonic fill the air. A pretty woman in her late twenties has tossed her drink on a short, thick man. Her stiff brown hair is quivering, she is so mad. The man stares at the vodka drip-

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ping onto his loosened tie and rolled-up shirtsleeves. It's Joe, the businessman and Sarah's ex-boyfriend from Bennigan's. Tonight, probably powered by several mixed drinks and a joint or two, he apparently has become too forward with this young woman, whose white dress reveals plenty of cleavage and even more suntanned back. A bouncer in a red Barrymore's shirt escorts him out, responding with some sympathy to his protests by repeating, "We gotta cater to the ladies."

John moves down into the arena, to one of the four bars in Barrymore's, and I catch up with him there. Earlier in the day, he had sat with me outdoors at Brandy's on Main Street and, over a Corona beer and a plate of *fajitas*, had outlined his theory on being single and searching in bars for relationships. "Human beings are by nature game-playing creatures," he said. "The singles scene is a big game. So is being married. So is whatever you do for a career." John has played "health care professional" for a decade, played husband for six years, and played bar-hopping single divorcee for the last three years. "And I've concluded," he said, squeezing a lime wedge over his beer, "that being single holds no advantage over being married, and also no disadvantage. It's just a different game."

Now, at Barrymore's, he continues his observations. "Lots of people in the bars around here just want to stay single and play the game," he says. They play a wide variety of games, for different reasons—to avoid being alone, to sample the "sex smorgasbord" laid out as appealingly and accessibly as a Sunday brunch buffet, and also, John says, "to victimize or to be victimized." The strongest attraction of singles bars for John is "the randomness [sic] of it, the mystery of it. You can't plan who you're going to see or meet. And what drives a lot of people is the nagging thought that maybe Mister or Miss Wonderful is here."

The prevalent stereotypes of men who search in bars only for sex and women who look there only for relationships is ridiculous, according to John. "It works the other way around just as easily. Otherwise, why would you have so many women in the bars who are taking guys home with them? They participate freely, of their own volition, in the sex game—and many times initiate the program."

After his divorce, John plunged into the singles game in a libidinal frenzy, collecting a host of erotic tales with which to entertain friends. On occasion, too, women did "initiate the program," he says. "I've had women come up to me and tell me, 'I want to take you to bed with me.'" He smiles a bit. "It was the newly-divorced-and-in-heat game," he says. "I freely confess to that one. I found all of the easy, sleazy sex I wanted." He pauses and then corrects himself. "Not sleazy. There are a lot of nice people who are willing to go to bed." He pauses again, this time for a longer moment. "But it becomes empty and cold after a while. You find yourself less and less in the mood."

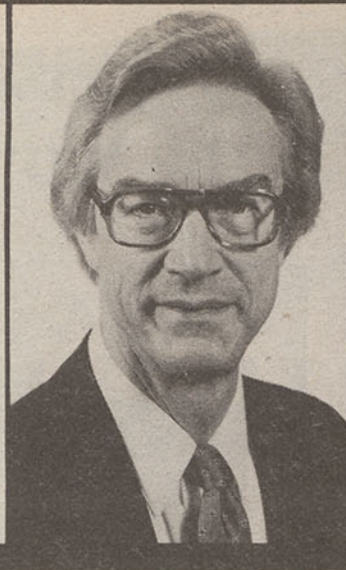
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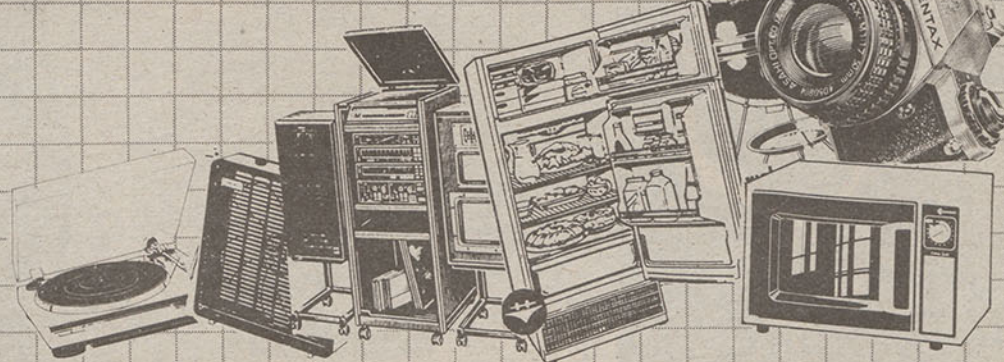
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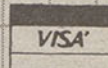
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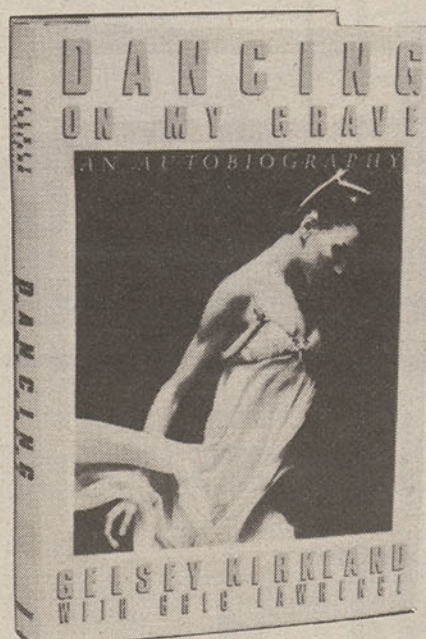
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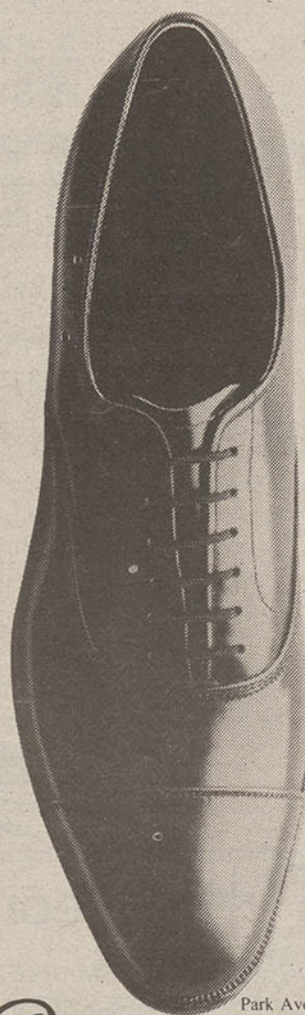
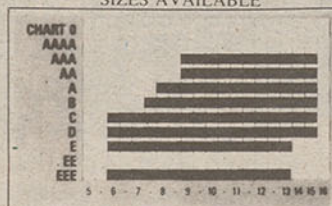
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LOOKING FOR LOVE *continued*

And yet, I think, here we are, in the midst of the arena, and John is a regular contestant. He orders another beer, and I ask him to explain how he plays the singles game. "Here's how it works," he begins, sounding like a basketball coach. "Everyone goes to a bar with certain attitudes and assumptions. If you're there to get laid, you have to go in with the attitude that you're going to get laid and with the assumption that there's somebody there who's going to lay you. The bottom line is that in *homo sapiens*, the woman chooses whether she has sex. Any other choice that's made is usually illegal—like rape. That's why the guys use the term, 'get lucky.' They need luck because the game they're playing is this: The guy's gotta get the girl to choose him."

This competition to be chosen explains, in John's view, why so many men still wear "Mr. T Starter Sets" (gold neck chains and medallions) and large, expensive watches. One Bennigan's regular, a jeweler who says he can spy a fake Rolex from across the bar, claims that half of the dozens he sees are counterfeits. In their zeal to be chosen, men also show off their wealth in flashy cars, boats, and other toys. As one of John's bar friends from Bennigan's puts it, "Men are just boys. They just have bigger toys." Even more to the point is another saying John has often heard: "He who has the most toys and dies first wins."

"There's definitely more opportunity for happiness in the singles game for men than for women," John says, "simply because of demographics." Single American men over the age of twenty-five can better afford to be choosy, simply because eligible women easily outnumber them. In Ann Arbor, for example, 1980 statistics show about 4,500 women who were divorced or separated—a figure over half again as large as that for men. "Lots of confirmed bachelors are getting the sex they want without commitments," says John. "And therefore many bright, educated, economically well-off women play the sex game, settling for easy sex until Prince Charming comes along."

But finding satisfied singles is hard, John says. Those who win the game, who are "successful," he says, find a permanent mate and depart the singles scene. They leave behind on the one hand "the unsuccessful ones, who grow increasingly cynical over the years," and on the other hand, "the confirmed bachelors," who find plenty of sex and don't mind "shallow relationships" with a series of lovers.

John apparently has figured out just about everyone here. But what about him? Why does he spend many of his evenings and much of his money hanging out in singles bars? Why does he play the game? He takes a final swig at his beer. He has confessed an interest in remarriage. Now he repeats that he is not a confirmed bachelor himself. But he has sampled enough of the bachelor's lifestyle to know its temptations. "And it's almost too easy," he says, "for a guy to have his cake and eat it too."

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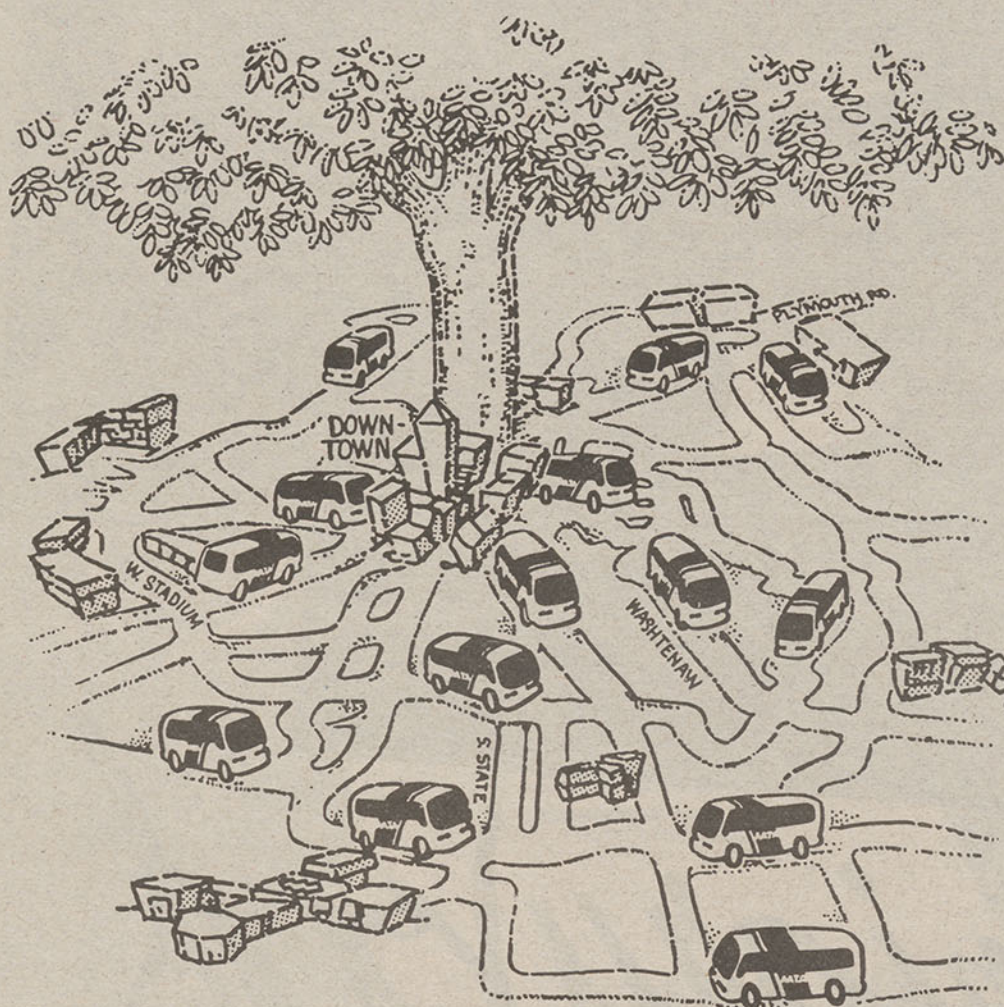
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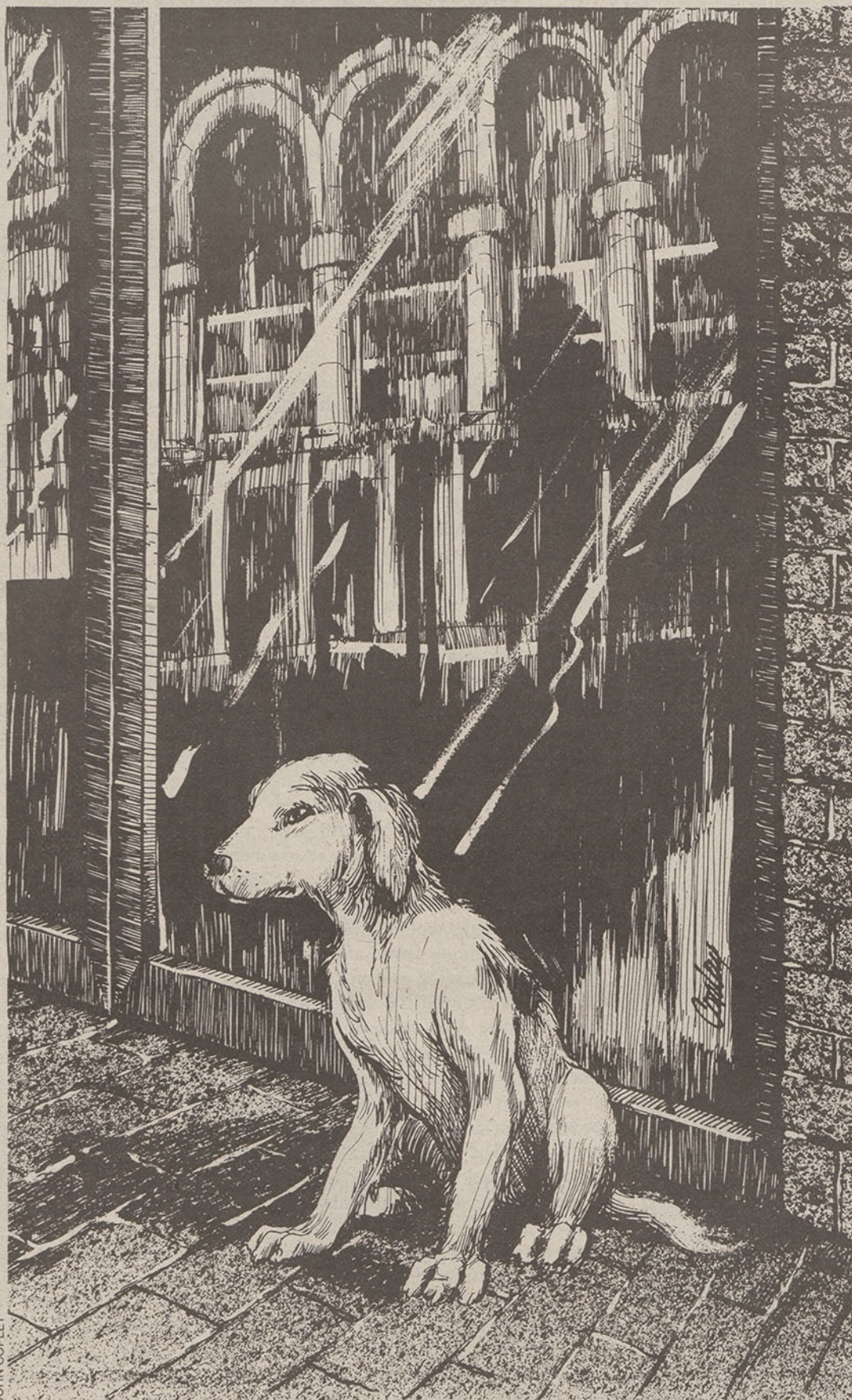
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Two Lost Dogs

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JOHN COPLEY

By **PATRICK QUEEN**

One mild, sunny afternoon, I saw a lost German Shepherd puppy that had somehow made its way to the plaza in front of the Post Office at Liberty and Fifth. Dozens of people busy with lunchtime errands were moving in and out of the Post Office, and although the dog skittered up to many of them in search of a familiar scent, they all ignored him, their minds on other things. One man with a crew cut and a starched white shirt looked down at the puppy and then, with some hesitation, stooped to pet him. The puppy was starved for the attention and went into a leaping romp, all paws and slobber. The man, in danger of arriving back at the office looking as if he had been playing with a dog, stood up abruptly, took two steps back, and disappeared into the Post Office.

But eventually the puppy found a dog lover. She was a very pretty woman, about thirty-five, with shiny auburn hair, a neat, finely tailored business suit, and high heels. She was on her way into the Post Office when she saw the dog on the plaza, and she called him over. She stooped to pet him, teetering a little on her heels. The dog enjoyed as much of the attention as he could bear, and then bounded away, too charged-up to stay in one place. The woman made a loud kissing sound, and the puppy skidded to a halt and stood looking at her, his ears cocked straight up. One more kiss into the air was all he needed; he raced back to her full speed.

She crooked a finger around his collar to check for identification tags, but there were none, so she stood up, put her hands on her hips, and took a fresh look at him in this light. What do you do with a lost dog on your lunch hour? Well, you keep him from running into traffic, and you have someone call the dogcatcher.

So the two of them began a comical procession across the plaza. In order to keep hold of his collar, she had to bend at the waist, but the posture was difficult to support in heels, and she lurched and staggered all the way to the door of the Federal Building. She asked a security guard to call the dogcatcher, and then took the puppy to one of the wooden benches.

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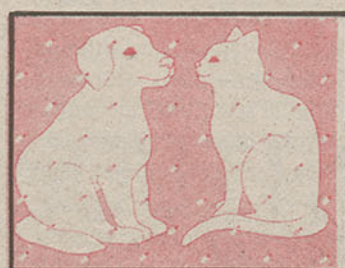
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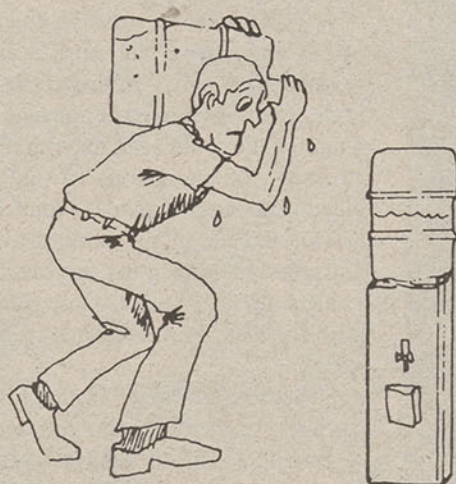


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TWO LOST DOGS *continued*

She held the puppy's chin lightly in the palm of her left hand, stroked his head with her right hand, and gazed into his eyes with a surprised, affectionate sadness. It was all as if to say, "Whose dog are you, anyway?"

each other. She roughed him up, and he pretended to bite her by carefully pressing his open mouth around her wrist. She found a stick, and they had a vigorous, no-nonsense tug of war. When the security guard brought out a length of rope, she tied it onto the dog's collar, and they continued tugging with that. After ten minutes or so, there was a moment in which it was possible to see the woman in the process of becoming charmed. She held the puppy's chin lightly in the palm of her left hand, stroked his head with her right hand, and gazed into his eyes with a surprised, affectionate sadness. It was all as if to say, "Whose dog are you, anyway?"

Suddenly, as if she had seen the answer in his face and the answer had been, "I'm yours!", she stood up from the bench and led him from the plaza, across Fifth Avenue, and east along Liberty.

It all reminded me of a miserable, rainy night about six years ago. I was walking home after midnight, heading east on Liberty. As I rounded the corner onto Maynard, where Aura Records used to be, I happened upon a puppy sitting on the sidewalk in the rain. He was small and thin, with short white hair and two distinct brown spots on his back. His face was like Petey's on "The Little Rascals," but without the circle of shoe-polish eye makeup. He was soaked and shivering, and I was soaked and shivering, and we stood in the rain and looked at each other. It was as if he had settled there to wait for me. I stooped to check for tags, but there were none, and I stood up to take a fresh look at him in this light. What do you do with a lost dog in the middle of the night? Well, you take him home with you. So I gathered him up into my arms and walked on in the rain.

We walked through Nickels Arcade, across the Diag, through the Engineering Arch, and onto South University. He sat with his hind end in the crook of my right

arm and rested his front paws over my left forearm as if he were enjoying the view from the window of an automobile. At South University, I put him down, and he moved along beside me. If there had been anyone else out at that hour, they would have guessed that he was mine, that we had taken the same walk together every night.

In those days, I was living alone for the first time in my life, in a tiny, cold apartment directly above Steve's Lunch. The landlord didn't allow pets, but I had never been the object of such pure, unconditional trust, and I remember almost floating up the steps, buoyant with a sense of privileged responsibility.

Once inside, I dried the dog with one towel, dried myself with another, and made two plates of scrambled eggs. He ate his share with a certain deliberate delicacy, as if observing good manners. When I fell asleep that night, he was lying at the end of my bed with his chin on his paws. But when I awoke a few hours later, I found him in the front room looking out the window. He was lit by the sign just outside, the one above Steve's Lunch that says "Charbroiled Steaks" and "Coca-Cola," and he watched the intersection of South University and South Forest as if he expected to see someone coming down the street to fetch him. I remember thinking, "Whose dog are you, anyway?" The next morning, I decided to find out.

We went on an expedition, taping up photocopied notices that described the puppy, listed my phone number, and said, in big black letters, "DID YOU LOSE YOUR PUPPY?" The purpose was not so much to find the dog's owner as to legitimize my ownership. We would put up the signs, wait for a call that would probably never come, and then I wouldn't have to worry that someone would show up to claim him.

When we reached the Diag and the expanse of shaded lawn all around, the dog and I took time out to play some fetch-

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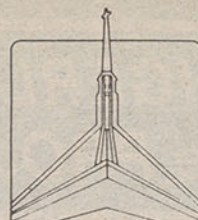
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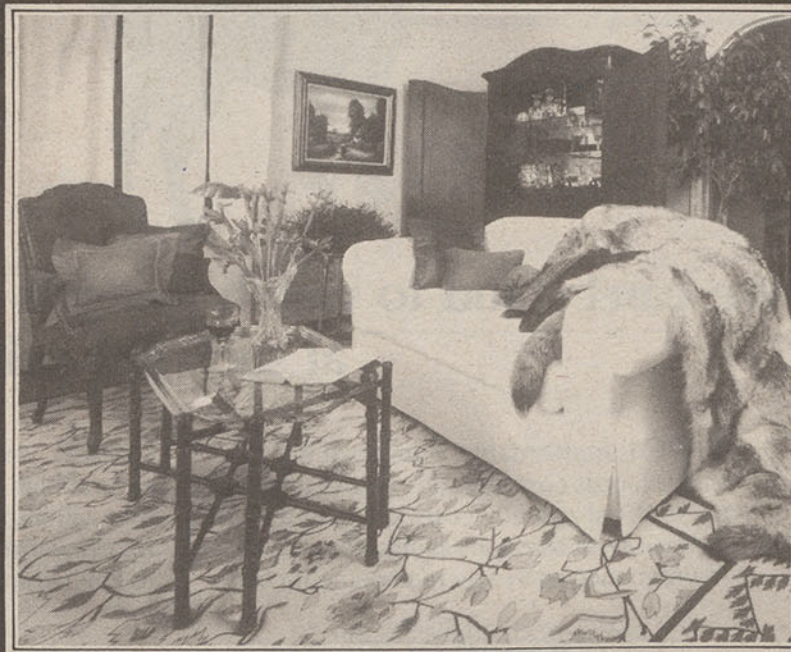
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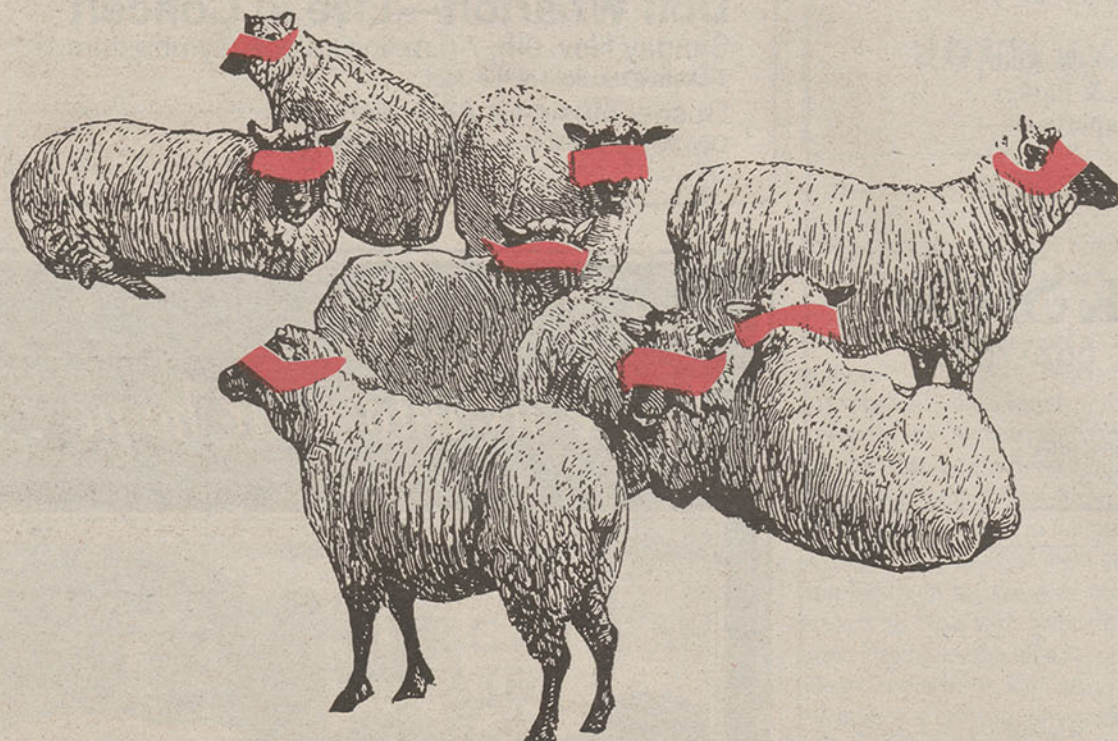
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TWO LOST DOGS *continued*

the-stick. You could tell it was new to him because he couldn't quite master putting it down upon retrieval. He edged away, growling with artificial ferocity when I reached down to get it. At one point, he broke into a run and I chased him in a wide circle across the lawn. He ran ahead for a while, looking back at me with the stick in his mouth, but then he dropped it as if it were beside the point, and we ran without it. We chased each other at high speed until we couldn't run any more, and we both dropped to the grass to lie in the sun and catch our breath.

Later that afternoon, we were putting up signs along State Street when suddenly, for the first time since I had found him, the puppy darted away from me. He raced up the sidewalk through a group of pedestrians and turned abruptly through an open door into Discount Records. I hurried in after him, prepared to scoop him up and apologize for walking him without a leash. But as soon as I was inside, I stopped short. Two of the employees were crouching down to greet the dog, and the puppy was yipping and yowling with hysterical, relieved recognition. "Tyler!" the men were saying. "It's Tyler!"

I watched them for a moment and finally said stupidly, "You *know* this dog?"

They did know him, of course. He belonged to their friend, a woman who worked at the record store on the corner of Liberty and Maynard. The puppy had been with her only a couple of months, but he accompanied her to work each day. While she sold records, he walked around the store and snoozed in the aisles. But he had disappeared from her yard the night before, and although she had looked for him most of the night, he was nowhere to be found.

And then I realized—the dog *had* been waiting for someone in front of the record store the night before, but, alas, not for me.

One of the Discount Records men phoned the record store around the corner and said, "Hi! I've got someone here who wants to speak to you." He held the phone out to the other man, who took the puppy into his arms and hugged him until he began to yowl again. "It's Tyler!" the other one said into the phone. "He's here! He's safe!" He grinned, hung up the phone, and said, "She's on her way."

I turned and hurried out of the store, because suddenly, to my surprise, I felt I was going to cry. On the way home, I removed the signs we had posted one by one and stuffed them into trash cans along the way.

I never found out what happened to the woman on the plaza who walked off with the German Shepherd puppy. But when the security guard and the dogcatcher came out to ask me which way the woman had gone with the dog, I had to restrain an impulse to point them in the wrong direction. Because in my mind's eye, they belonged together, and they were out on a lawn somewhere, the dog without his leash, the woman without her shoes, the two of them running in circles. ■

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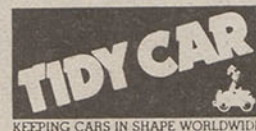


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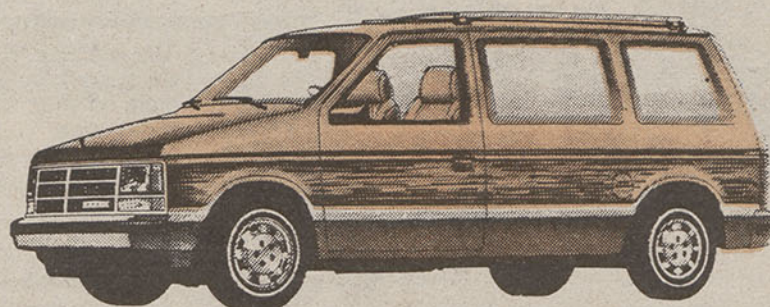
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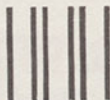
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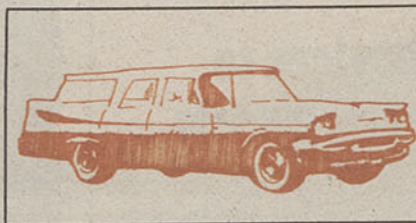
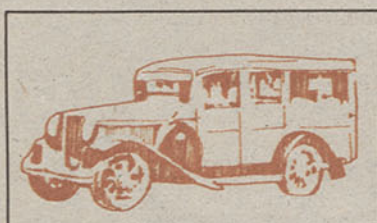
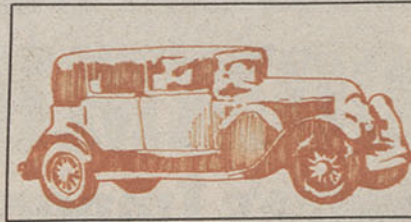
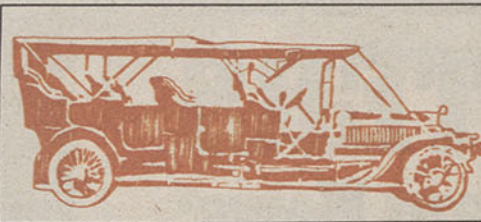


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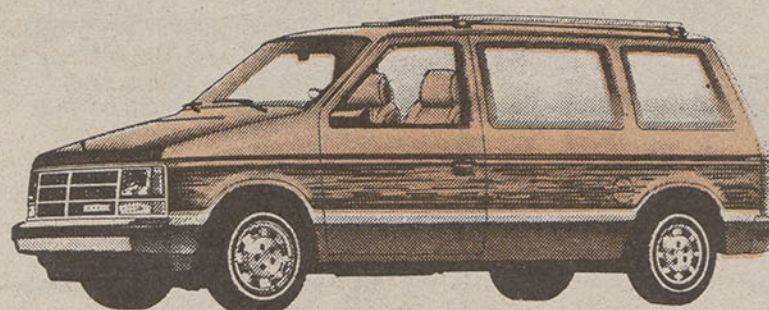


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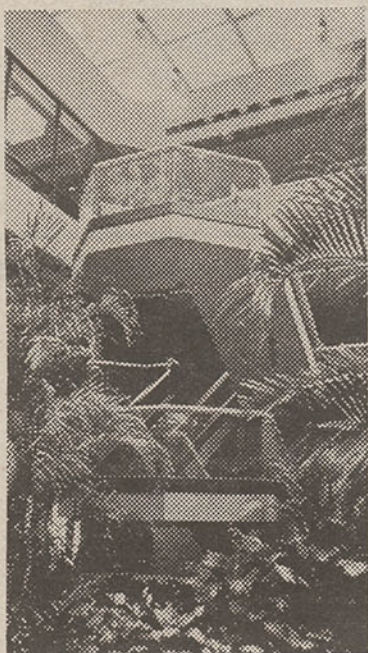
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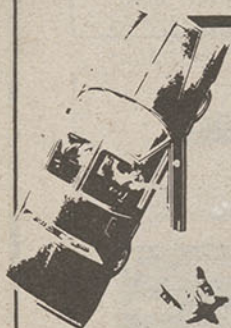
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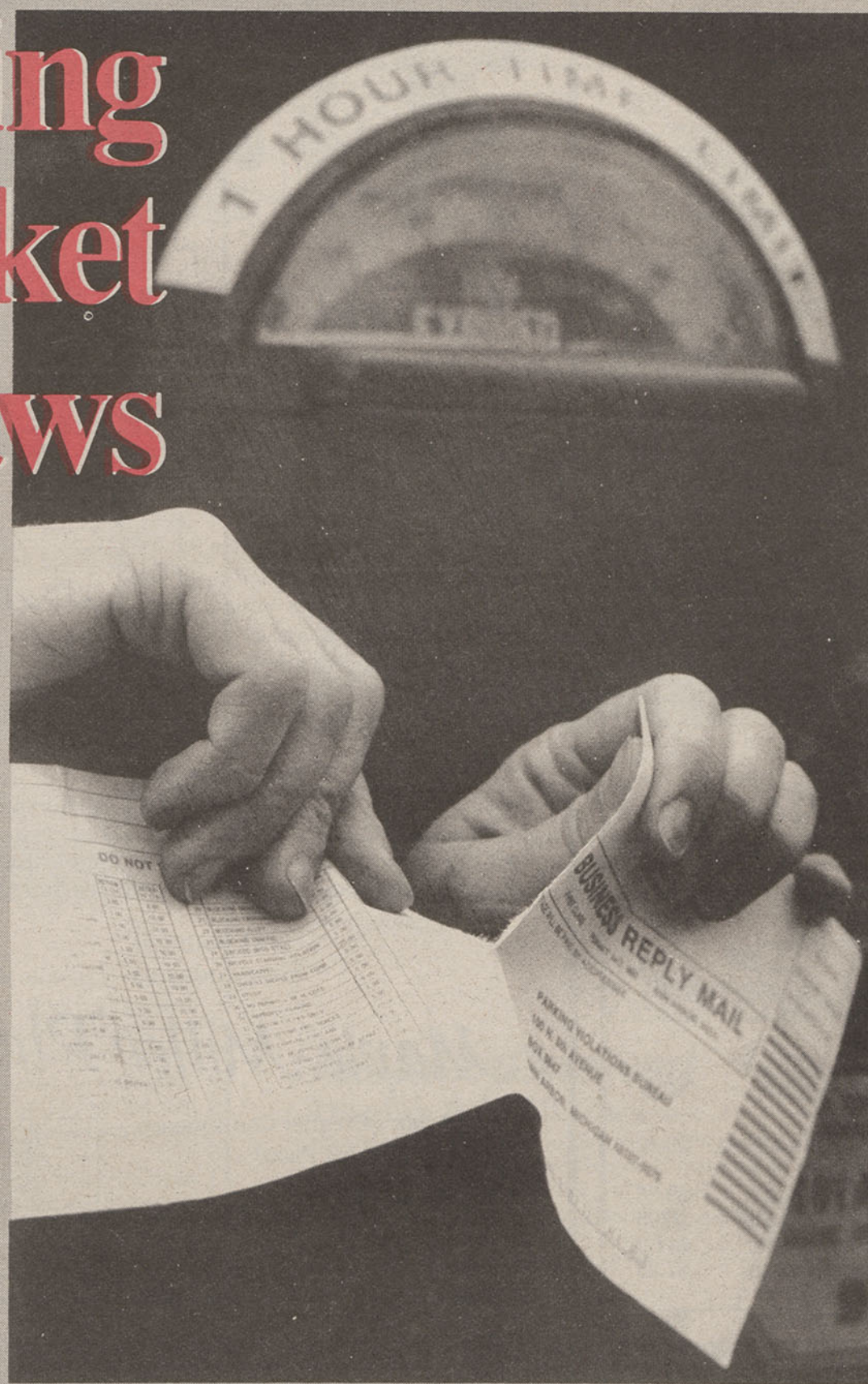
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Parking Ticket Scofflaws

The city is intensifying its battle against those who don't pay their parking fines. But some offer feisty resistance.

By **SCOTT SHUGER**



The city of Ann Arbor issues thousands of parking tickets every year. Last year, it collected \$1,662,872 in fines and penalties. But the city still has over \$3 million in unpaid fines on the books.

Much of that is unrecoverable because it's owed by students, business travelers, and other transients who left long ago without leaving a new address or phone number. For instance, there's Susan Kornberg, a Business School graduate student from Long Island, who left the city last spring. During

her three years here, Kornberg accumulated twenty-four unpaid tickets worth \$476. Her mother eventually assumed responsibility for Kornberg's tickets and agreed to a payment plan, but as of midsummer she had not paid a dime toward settlement. Or there's Dr. Mark Stovroff, who completed his surgical residency at U-M Hospitals last spring and left for a research year at the National Institutes of Health in Washington. He never responded to city communications concerning his ten tickets and \$174 in fines.

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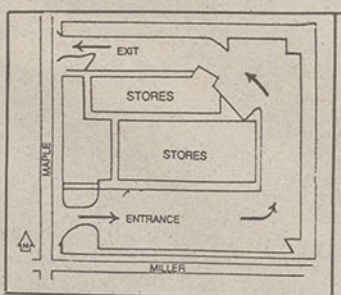
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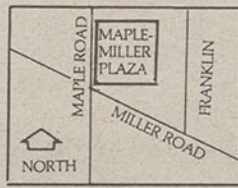
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PARKING TICKET SCOFFLAWS continued

But many people who owe hundreds of dollars are still in Ann Arbor. City collections attorney Ron Plunkett last spring compiled a list of 145 different license plates associated with current or recent Ann Arbor residents and representing 1,809 tickets with outstanding fines worth \$32,073. In an attempt to get tougher with parking fine scofflaws, Plunkett serves the owners of these vehicles with subpoenas that threaten criminal bench warrants if the owners fail to appear.

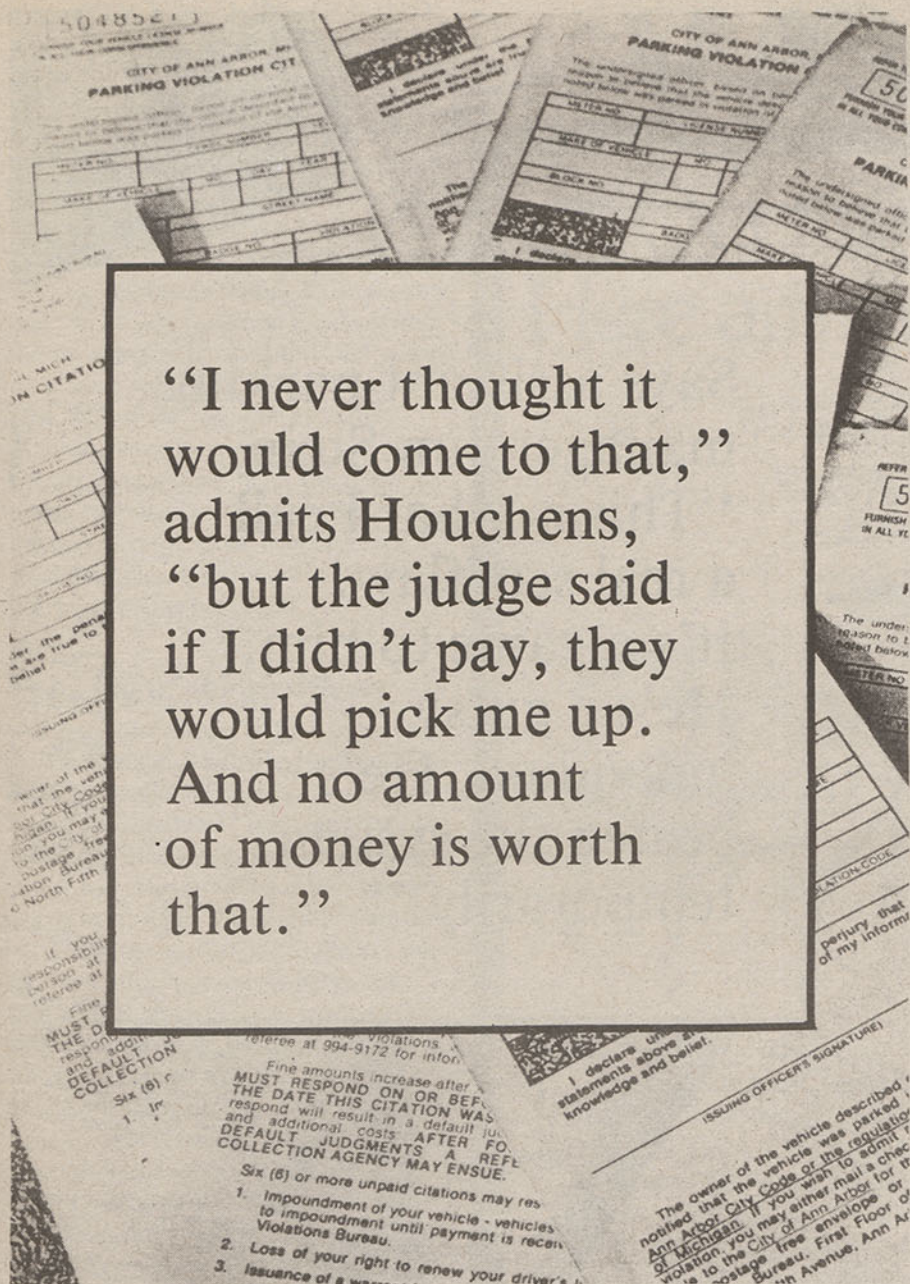
Ann Arbor's parking violators display a variety of attitudes toward their problems—ranging from bemused resignation to outright defiance. Here are just a few of those hidden stories.

The case of the nervous nurse

In the fall of 1985, Michelle Houchens accumulated seventeen tickets carrying \$328 in fines in spaces near the U-M Old Main Hospital, where she worked as a night nurse. She says she didn't park her car in available unmetered spaces farther away because she was fearful of walking the extra distance alone at night. Houchens twice tried to settle for half the amount she owed. Each time, the city returned her check. Then last June she was summoned to court. She worked out a deal with Judge S. J. Elden—who is handling all the parking cases brought from Plunkett's list—under which her bill was marked down to \$255. Then she paid it off. "I never thought it would come to that," admits Houchens, "but the judge said if I didn't pay, they would pick me up. And no amount of money is worth that." Houchens has since moved to Plymouth and taken a nursing job there. On the rare occasions when she comes to Ann Arbor now, she tries "to look for a lot and avoid the meters."

The frustrations of a car rental manager

According to city officials, at one time this year the Econo-Car rental company on West Huron had forty-four unpaid tickets carrying \$762 in fines. But that's not the whole story. According to Phillip Mendis, Econo-Car's manager, the business recently paid \$1,090 in fines when one of its rental cars was impounded and another was "booted." The tickets Mendis grudgingly pays off in such large numbers are incurred by his customers. (Econo-Car's ticket problems are common in the local car rental business. The Budget Rent-a-Car manager reports spending "several thousand" dollars a year on parking fines.) Mendis estimates that he pays about "four or five thousand" dollars every year on parking violations. "It's a hell of a financial burden!" he sighs. "And those are just the ones I get caught on." There's another disadvantage—the wrong customers suffer. "Whenever they tow one of our cars, it's embarrassing for the customer. You've got a lady who didn't do anything standing on the sidewalk with a baby crying, and the car's gone."



"I never thought it would come to that," admits Houchens, "but the judge said if I didn't pay, they would pick me up. And no amount of money is worth that."

Mendis rarely discovers the violations until it's too late. When people return cars, he always asks them if they received any tickets. "They almost always say No. They're not honest enough to tell you they got the ticket. They take it off the windshield and throw the damn thing away."

"Probably eighty percent of the people with tickets are in Ann Arbor for just a few days," Mendis explains. "They rent a car and think they can park it all over and not have to obey the parking laws. By the time we find out about the tickets, they're back in Timbuktu." That's usually more than fourteen days after the incident. By then a default judgment has been entered against the firm, and the fine amounts have begun their logarithmic spiral. "I can't afford to pay them—unless the car is towed. Then they keep the car until I pay the bill, and the storage fee goes on and on," Mendis says.

The case of the tardy treasurer

When former city treasurer Deborah Kelly left Ann Arbor in May 1985 to take up the corresponding position in San Jose, she owed \$430 on twenty-three unpaid parking tickets. She incurred twenty of those tickets in the weeks just before she left. According to Kelly, when she left she was aware of ten outstanding tickets.

She says she paid those off after she moved, "as I could afford it." The last of her checks wasn't received here until April 1986. But the city maintains that those ten tickets include only four from city attorney Plunkett's list and that as of last July, the other nineteen on the list still had not been paid.

When the *Observer* called her, Kelly stated that since leaving Ann Arbor, she had twice contacted the violations bureau, "just to make sure that there was no further obligation on my part. But no one in the District Court informed me that anything remained on file. I guess there wasn't any follow-through to make sure that I had been billed for the total."

"Apparently, someone decided the bills should only be sent to local residents," Kelly surmises. She says she was told by Ann Arbor's violations bureau coordinator, Lillian Cuthbert, that her name was taken off the bureau's computer terminal when Plunkett's special collection program got under way. But in the spring when Plunkett removed Kelly's name from active consideration, he sent Kelly a letter at her San Jose work address advising her that she still owed approximately \$300. He never received a reply. As for Kelly's insistence that she was never notified of the unpaid tickets, Plunkett points out that besides his letter, Kelly did of course receive the tickets



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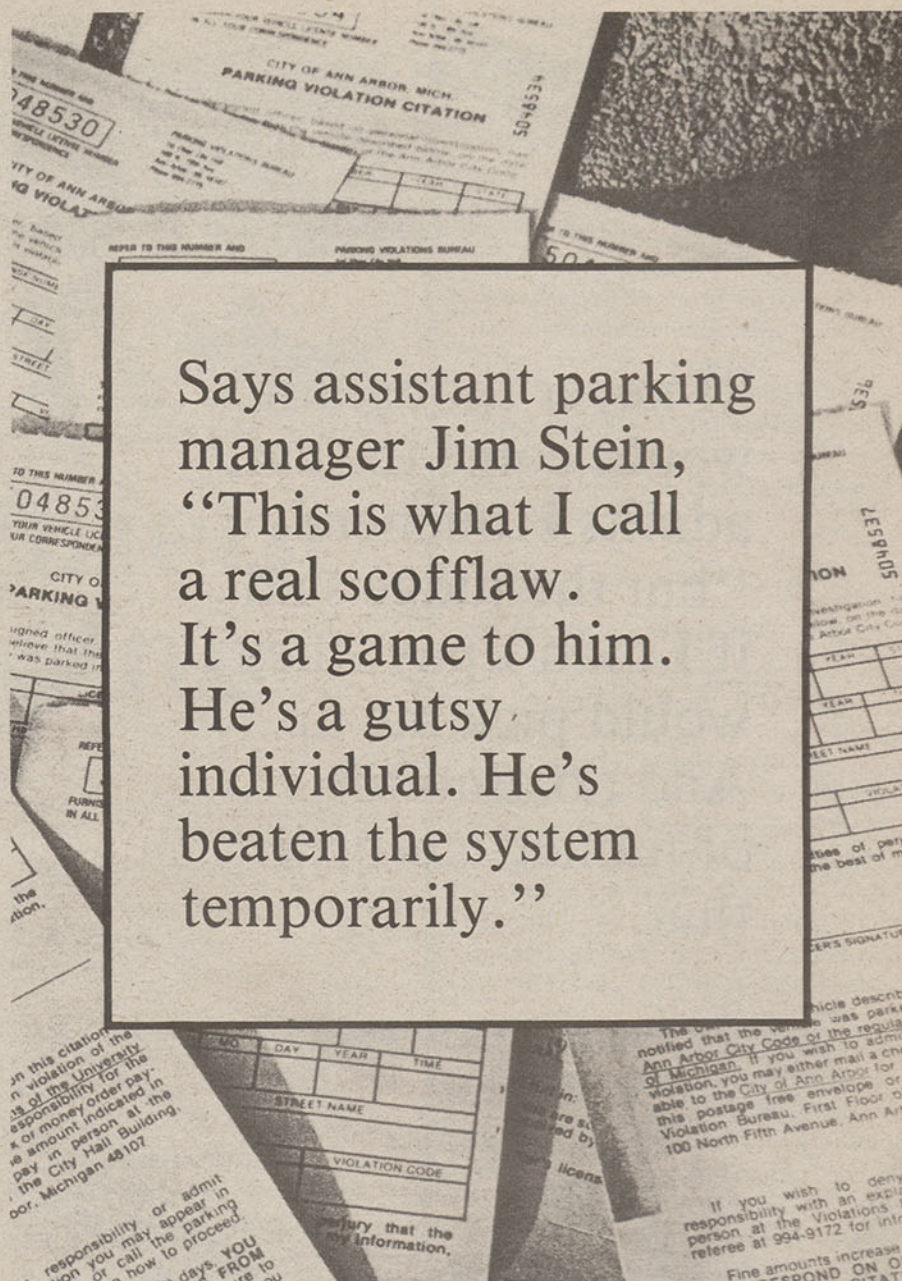
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PARKING TICKET SCOFFLAWS *continued*



Says assistant parking manager Jim Stein, "This is what I call a real scofflaw. It's a game to him. He's a gutsy individual. He's beaten the system temporarily."

themselves. And the default notices mailed locally would have been forwarded had she left a California address.

Kelly says she got all her tickets in the line of duty. "I often worked well after dark," she recalls. "Parking facilities were not available within a reasonable distance for me to walk to my car with a feeling of security."

Despite her prior unresponsiveness, Kelly has "every intention of settling the account," she asserts. "I object to being excluded from the list of obligors and then finding myself the object of scrutiny. I would expect to be held to a higher standard than preferential treatment. If there was a decision made not to pursue it, I should at least have been notified of that. I don't think that's becoming to me or the city of Ann Arbor."

An attorney fails to make a legal dent

Attorney Joseph Cutro is perhaps the leading theorist among Ann Arbor's current parking desperadoes. In general practice here for twelve years, he estimates that as a U-M undergraduate, he probably accumulated tickets worth "about three thousand dollars." Current city records show that he owes \$182 on ten tickets. All but one, Cutro says, were incurred while he was appearing in court. "What do they

want me to do?" he asks. "Bill my clients?"

Cutro points to a Michigan statute that exempts from civil process any person who is going to, going from, or in required attendance at court proceedings. He had hoped to use that statute as part of his legal argument against paying his fines, until he discovered that it was amended in 1984 to exclude such minor infractions as parking violations. Still, he claims that attorneys deserve some sort of parking accommodation. "If the circuit judge says to me, 'You be here at nine o'clock in the morning' and I'm there at five after nine, he can hold me in contempt of court and put me in jail. There is no provision made in Ann Arbor to allow an attorney under that type of time constraint to meet that time constraint. Because it takes forty-five minutes to find a parking place. Because they will not provide adequate parking for the courts. Take a look at the two-block area around the county building. There are at least three parking lots for county personnel. None of those spots whatsoever is designated for attorneys, witnesses, or jurors."

Cutro's criticism of the city's practice of getting default judgments and issuing bench warrants for parking violations rests on broader, constitutional grounds. "Under the doctrine laid down by the Supreme Court of the United States in the

case remembered as the International Shoe case," Cutro claims, "Chief Justice Marshall said that in order to sue somebody for a money judgment, you must have *personal service*. A process server, a police officer—someone designated by the court—must come up and *hand you* the summons to give you notice of the proceedings. So, the city can claim you owe \$182 by supposedly putting little notes on your car? I never received anything from the city giving me a cumulative total, where they were supposed to have occurred, what time of day, on what car, etc."

Cutro plans to pursue this argument whenever he is summoned into court for unpaid parking fines. He doesn't expect to make much of a legal dent, but says, "I would like the city to follow the Constitution in enforcing parking."

The king of the scofflaws

If there were a Most Wanted among the present batch of Ann Arbor parking violators, it would be new doctor Michael Steuer, who graduated from the U-M last April. At one point earlier this year, Steuer was charged with forty-six unpaid tickets worth \$805. Those are the ones the city knows about. Talking to Steuer, you get the feeling there are probably more.

Steuer admits he's been accumulating parking tickets since he first came here to school four years ago. "I have a lot of friends who have graduated and left Ann Arbor, who have racked up amazing amounts of money in parking tickets and never paid them off. The fact that they were doing this with impunity allowed me the same option.

"I'm not somebody who enjoys getting around things," Steuer proclaims. "I'm usually pretty busy, and if I need to get something done right away, and I can't find a space, sure, I'll leave my car parked illegally in a fairly benign spot. I don't leave my car in front of fire hydrants or anything like that. But I'll leave it where it says No Parking. It usually says that for no apparent reason. There's some really silly rules of the road in this city.

"I feel that Ann Arbor cops need to bring revenue into the city. There must be some kind of burden to bring in a certain amount of money per month. I do see a lot of Ann Arbor cops giving a lot of tickets for pretty minuscule violations. They really carry the law to the letter. And I don't respect that. I think that going so far out of their way to catch people for such minor violations is a little ridiculous. They're not even nice about it. You ask, 'Hey, listen, I just parked here for a minute. Is there any way we can forget about this somehow?' They are very unpleasant and won't even talk to you about it. It's made me angry."

Despite his claim that a lot of his tickets were undeserved, Steuer has never appealed a single one to the city's parking referee. "A particular ticket does not justify that amount of time. But I guess one way of getting back at the law is to resist, meaning that the next five tickets I got, I didn't pay off."

Jim Stein, Ann Arbor's Assistant Park-

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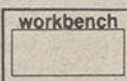
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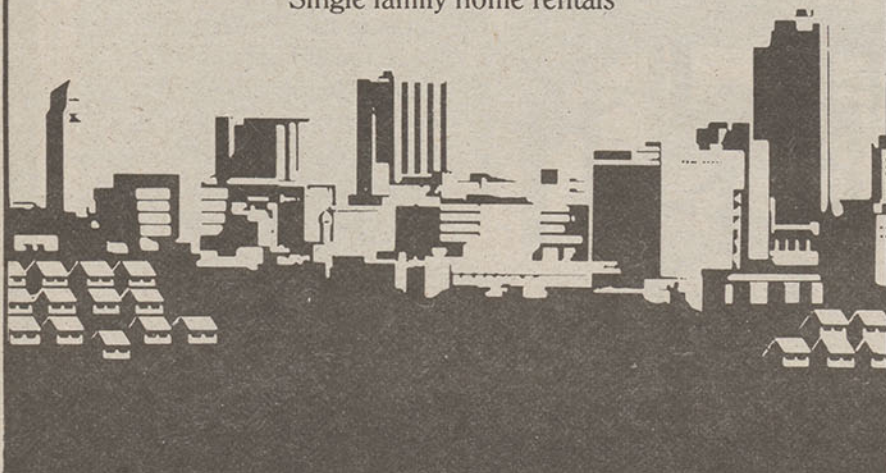
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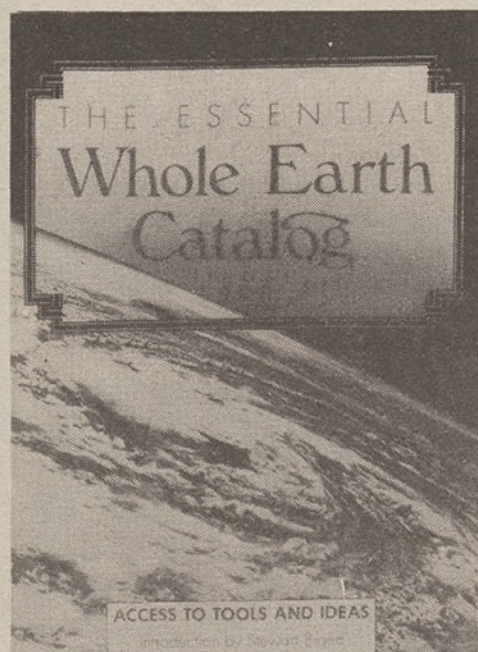
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PARKING TICKET SCOFFLAWS *continued*

ing Manager, is familiar with Steuer's case. "This is what I call a real scofflaw," he comments. "It's a game to him. He's a gutsy individual. He's beaten the system temporarily. He must be a very intelligent person; he's made some very good moves."

Stein is a little aggravated by some of Steuer's most recent gambits. Summoned to court last spring, Steuer agreed to set up payment plans for \$537 worth of unpaid fines incurred on two different license plates. Then last June 18, his car was impounded for *another* nineteen unpaid tickets worth \$268 acquired on a *third* license plate. That night after regular working hours, Steuer made out a check to the city for the amount he owed and placed it in the city's fine drop box. He then used the receipt he got from the police desk to retrieve his car from the impoundment lot. When the violations bureau tried to deposit Steuer's check the next day, he had already stopped payment on it.

Incredibly, that same day Steuer's car was discovered blocking a driveway and was towed away again. This time his impoundment release slip was marked "Cash Only." According to Stein, Steuer (or somebody working with him) "called up the impoundment station and said, 'This is Officer Stanwick. Release [Steuer's] car to the owner.'" A short time later, Steuer appeared at the lot, paid the towing fee, and got his car—without having to pay for all his back tickets. "It was an inexperienced dispatcher," confesses Stein.

"If he's as good at being a doctor as he is at playing games, he's pretty sharp," Stein remarks. "I'd have to say that he's the best one so far. He's thought some things out. If he were delinquent on the partial payments, I could get a warrant. But he's not. If he'd written an insufficient check, I'd have gotten him. But he didn't do that—he stopped payment." And although Stein feels certain that Steuer switched plates to avoid being towed, he also admits it's hard to prove that Steuer didn't simply replace plates he legitimately lost.

Since the towing lot episode, Stein's roving spotters have actively searched for Steuer's car. "If I find his car, I'll impound it automatically," Stein snaps. "But he's got it hidden somewhere. At least I've inconvenienced him. He may have it off the street in a storage lot. He might have changed the plate on it. He knows I'm looking for it."

In late July when Stein heard that Steuer was about to leave town to begin an internship at UCLA, he made an extra effort. He never found Steuer's car, but "I contacted city attorney Ron Plunkett and I said, 'Look, this guy is ready to blow town. He's on two partial payments, and he owes us roughly \$600.'" Plunkett went before a judge, who issued a bench warrant for Steuer. A police officer took the warrant to Steuer's apartment. The man who answered the door told the officer that Steuer wasn't in, but that he would have him call the police department when he returned. Asked his name, the man gave the name of Steuer's roommate.



City collections attorney Ron Plunkett is getting tough with parking scofflaws. He has subpoenaed 145 offenders who have \$32,073 in unpaid parking fines and penalties.

"The next day he [Steuer] shows up at the police department with his attorney," relates Stein, still amazed. "And he was the one who had answered the door!" When Steuer's case was heard in District Court, the judge demanded and got immediate payment of all remaining fines, and also assessed Steuer court costs. Stein remembers that "his attorney commented that he [Steuer] must have made someone mad."

Because Plunkett's program has produced about \$10,000 in less than a year, it will probably be expanded. The city is also installing thousands of new electronic meters that indicate precisely how long they've been expired—making it easier to make tickets stick in court. And now there are even some municipal spaces tied into an instantaneous computerized display that Stein can monitor in his office. But these new developments won't end Ann Arbor's perennial parking wars. The city is still full of people who refuse to surrender without a fight.

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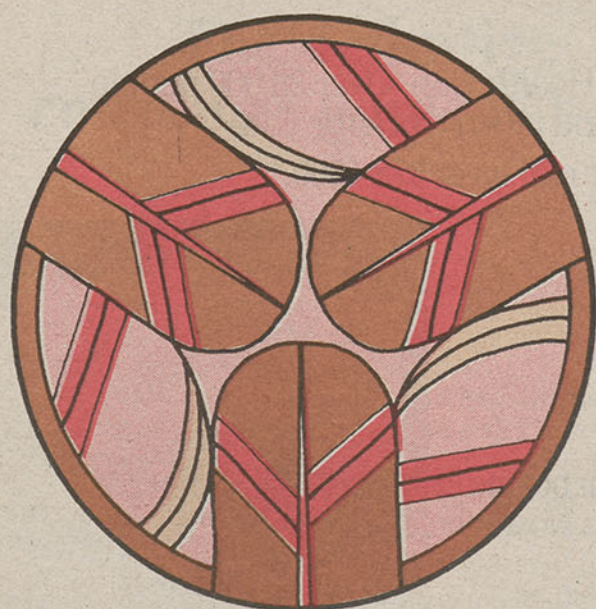
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Personals

SWM, 35, 5'10", 140 lbs., wants to meet sexy woman for marriage. 662-9181. Kurt.

Talented, intelligent, attractive **DWF, 41**, full-time U-M art student, seeks similar DWM for movies, music, fun, & romance. Reply Box 664, 206 S. Main, AA 48104.

Professional female, 5'7", sensitive & warm, long hair, slim figure, many interests, desires long-term relationship with smart, dependable, established male who is gentle & sweet. Age 38-48. Box 626, Plymouth, 48170.

Spirited redhead, 32, seeking male companion with passion for dancing. Do write. Box 665, 206 S. Main, AA 48104.

SWF, 32, enjoys felines of all sizes, metaphysical conversations, being on the road, spicy ethnic meals, sleek bodies, fast cars, fireplaces, Seattle. Curiosity, honesty, humor cherished. Looking for companionship. Box 666, 206 S. Main, AA 48104.

DWM, 36, seeks no-smoke girlfriend. Send expectations. Box 2914, AA 48106.

Attractive **DWM, 27, 6', 190 lbs.,** naval eng. now grad student. Looking for D/SWF, attractive, in 20s, for friendship/lasting relationship, who enjoys water sports, romance, movies, and dining out. Send photo/phone/letter. Box 661, 206 S. Main, AA 48104.

Jungian Psychotherapist wanted. If you know of any in the AA/Detroit/Toledo area, it would be a kindness to inform me at Box 3496, AA 48106.

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SWM, 43, desires to meet SWF, 35-43, who enjoys dining, movies, and sports. Reply Box 662, 206 S. Main, AA 48104.

Sakes alive! I'm 35!!

Well, I will be this month. **SWM** with interests too numerous to list, sense of humor, and a romantic nature seeks like-minded, non-smoking SWF for friendship and possible relationship. Respond with short letter & phone no. to Box 3314, AA 48106.

DWM, 45, caring, happy professional, seeks woman 35-50, who likes tennis, walks, dancing, biking, movies, dining out, outdoors, humor, romance, fireplaces. Box 656, Plymouth, MI 48170.

SWF, 26, 5'9", attractive, humorous, fun-loving, sensible, intelligent, & romantic. I enjoy sports, movies, dinner, & dancing. If you are a professional with similar interests & qualities looking for a special lady please respond to Box 675, 206 S. Main, AA 48104.

SWM, 28, professional, looking for a warm, sensitive woman for friendship, more. Sense of humor is a must. I enjoy baseball to theatre, traveling to new places, conversation. Please respond to Box 3427, AA 48106.



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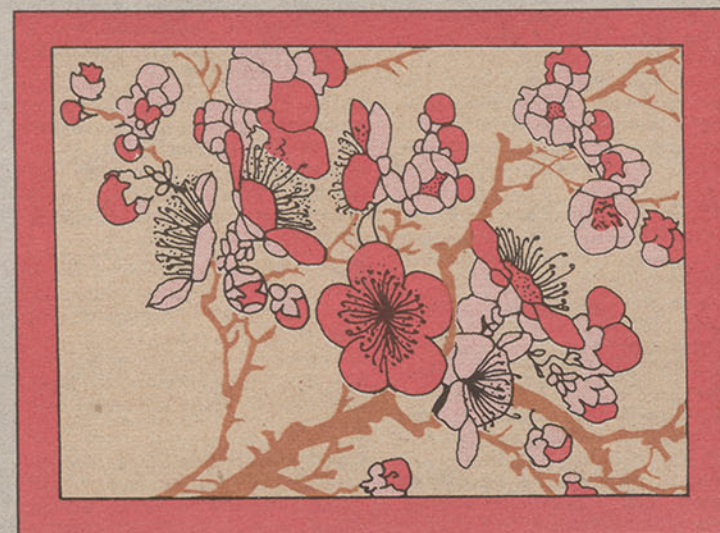
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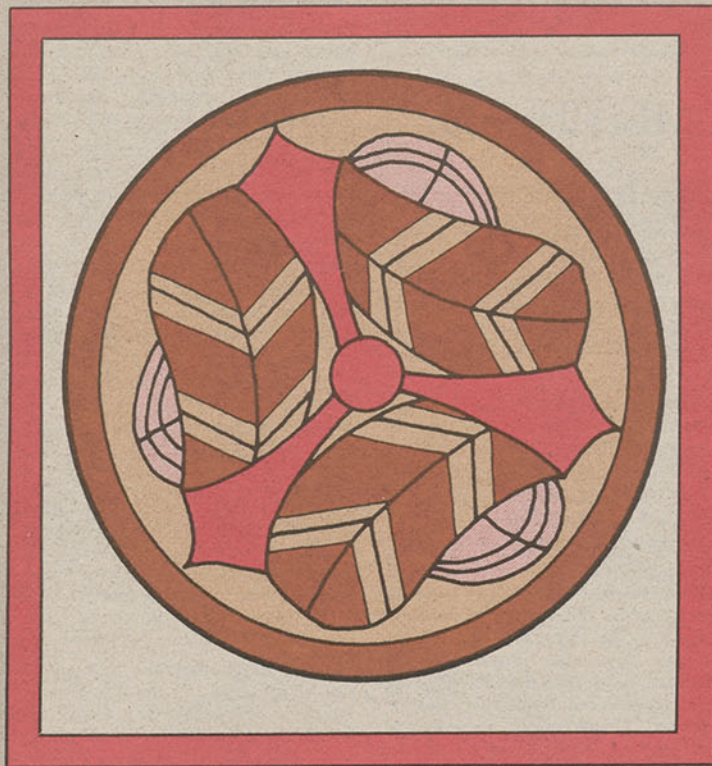
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SWM, 28, 6', Ph.D. engineer, who enjoys endurance athletics, outdoors, and rude stand-up comedy, seeks similar age, college graduate, athletic SWF for companionship. Reply Box 683, 206 S. Main, AA 48104.

Never married, childless, sharp, and attractive white female health care professional and never married, childless, sharp, handsome white male—a successful business owner—jointly & independently seek to expand our circle of outgoing, energetic, childless, never-married friends, 26-36 age group. Travel, adventures, exciting opportunities await your reply to H.M.S., 3944 Trade Center Drive, AA 48104. Surprise your eyes!

DWM, professor, 50, 6', attractive, fit, caring, and strong. Seeks SWF, 40-50, university academic of keen sensibilities and broad cultural interests, for romance and equal partnership. Reply Box 686, 206 S. Main, AA 48104.



GWM, prof., attr., yng., 30s, into fine music, travel, sports, cards, seeks guy for dating or more! Box 7013, AA 48107.

SWM, 37, physically fit, successful professional, slim, sense of humor, with many interests, seeking trim, attractive SF who enjoys exercise, concerts and the arts, oriental cuisine, etc. Reply Box 663, 206 S. Main, AA 48104.

SJF, 28, attractive professional who enjoys Mark Russell and Eddie Murphy, "Masterpiece Theatre" and "Cheers," Beethoven and the Boss, Michigan's U.P. and the Big Apple, is looking for someone special who, like myself, is well educated, kind, charming, sarcastic, sensitive, funny, likes kids, and has an appreciation of the absurd. Please reply Box 669, 206 S. Main, AA 48104.

SWM, 25, good-looking, honest, affectionate, non-smoker, loves photography, outdoors, shows, seeks SWF, 18-29, for friendship and possibly lasting relationship. Reply Box 670, 206 S. Main, AA 48104.

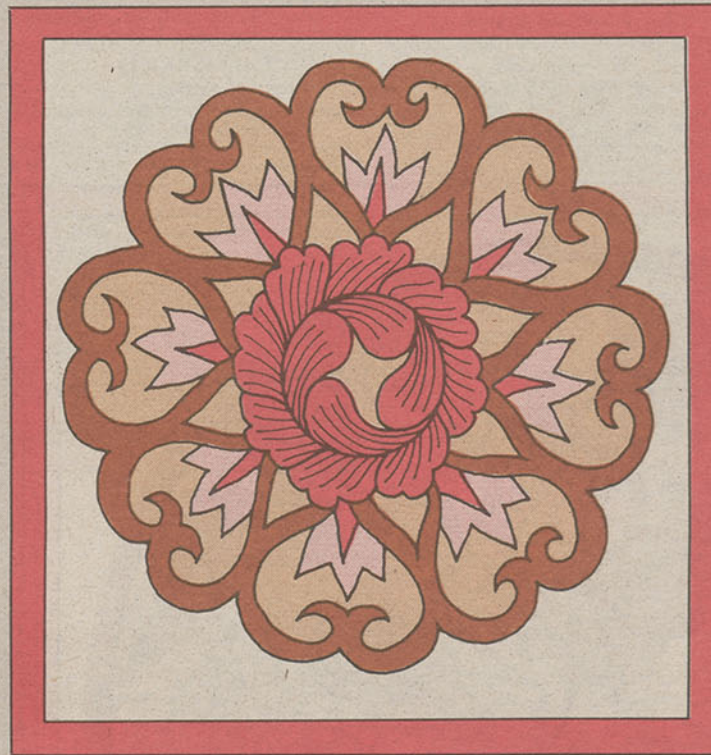
SWM, 35, 5'11", 165 lbs., physically active outdoors person. Enjoys tennis, jogging, exercising, skiing, fishing, gardening, bowling, sailing, wood-working, and long walks through the autumn woods. Prefer country life to city and a north woods log cabin to a posh resort. Like all types of music (classical to rock) and enjoy a good book. Seeking SWF, 28-38, who is active, fit, educated and drug-free, who can appreciate life's simple pleasures. Interested in a caring, sharing, and affectionate long-term relationship with the right person. Reply Box 152, Dexter, MI 48130.

I love Fall! It's crisp, clean, clear, cool, comfortable, and just beginning! I want to make soup, bake bread, jump in leaves and not hit dog doo! If you are good to yourself and your friends, please reply to this 29-year-old, attractive, successful SWF at Box 684, 206 S. Main, AA 48104.

SWF, 27, 5'7", attractive, slim, professional, warm, outgoing, variety of interests, seeks non-smoking, professional or career-oriented SM, 26-37, for possible intimate relationship. Reply Box 667, 206 S. Main, AA 48104.

So you read these ads for kicks?! It's not often that a warm-hearted, good-looking Jewish biologist, 33, born with a keen wit but no astrological sign, advertises her heart and soul in the *Observer*. So don't blow it if you're a humble mensch with brains, moderately athletic, willing to try almost anything twice, possessing inner/outer beauty and an eclectic home library. Non-smokers only, reply to Box 694, AA 48105.

SM, 40, professional, is pondering several years of traveling & working around the world. Seeks companion, M or F. Depart 87/88. Reply Box 667, 206 S. Main, AA 48104.



DEAF: I am a hearing SWF, 31, looking for deaf SM. My signs are rusty but I am eager to improve. I enjoy jogging, movies, theater, dogs. I don't enjoy drinking or bars. Would love new adventures. Have a TDD. Reply Box 673, 206 S. Main, AA 48104.

Thirtyish, caring, educated, quiet man of the North who enjoys metal-smithing, canoeing, and the adventures that life holds, seeks SWF to share the beauty of the pristine North. Reply Box 224, Big Bay, MI 49808.

Petite DWF, attractive, degreed health professional, 46, with pretty smile. Interests: music (classical, jazz) movies, flower gardening, dogs, home, and family. Seeks emotionally and financially stable Mr. Right. Reply Box 682, 206 S. Main, AA 48104.

SWM, 27, 5'7", phys. fit, attractive, sense of humor, brown eyes, dark hair, and a non-smoker. Enjoys conversation, music, movies, walking, dining in/out & dancing. Seeks female 18-30, with somewhat similar interests for whatever develops. Reply Box 636, AA 48105.

SWM, 39, a bit inexperienced, seeks committed, intimate relationship with an experienced woman willing to be my teacher or with someone similarly seeking shared exploration and growth. I'm a well-educated professional who is sophisticated and naive. To learn more: Box 4188, AA 48106.

GWM, 25, blond/blue, 5'10", 150, professional, attractive, sincere, and affectionate, seeks thin GWM, 21-35, with head together for possible relationship. Like dancing, movies, good conversation. Reply Box 680, 206 S. Main, AA 48104.

Professional male couple would like to meet other GM singles or couples for mutual friendship. Enjoy theater, dancing, spontaneous dinners, and libations at local pubs. Also enjoy jazz, art, and other cultural activities. Write GMC, 323 E. William, Suite 59, AA 48104.

I'm 6'3", slim, never been married, attractive, intelligent, considerate, successful, and enjoy life. I'd like to meet a new woman, 22-30 years old. I manage a business by day and enjoy varied activities in the evening. I'm athletic and swim and springboard dive nightly to stay in nice shape. I love hot tubs, jacuzzi, whirlpool, sauna, and massage. I enjoy music and love to dance. I enjoy my weekends and week nights and I'm eager to share time with a new lady. Box 4383, AA 48106.

SWF, 35, U-M faculty. Loves books, nature, conversation, closeness. Seeks warm, lively, intellectual SM, approximately 28-42. Box 685, 206 S. Main, AA 48104.

Attractive, 42-year-old, single black woman, interested in physical and social sciences, arts, politics, sports, and anything funny, would like to meet a gentle, single black man who's interested in some of the same things. Reply Box 671, 206 S. Main, AA 48104.

SWM, 31, 6'2", 180 lbs., professional, sincere and fit, enjoys bicycling, skiing, the outdoors, sports; travel; concerts, movies, cultural events; youthful fun, intelligent conversation, small talk. I'm hoping to share friendship with attractive SWF, tall, 22-32, never married, non-smoker, and have fun exploring each other's interests and extending our own. Box 672, 206 S. Main, AA 48104.

SWF, mid 40s, professional, seeks companionship with possible commitment. I enjoy the outdoors, biking, travel, movies, and healthy lifestyle. Warmth, curiosity of life are valued qualities! Tell me about yourself! Box 673, AA 48105.

SWM, 27, good-looking, fit, seeks friendship/relationship with fit SF who lives life through rationalization and reality. She enjoys productive work, has pride in her achievements, loves to be creative and can truly say she looks to herself for her values which are compassion, intellectual development, intimate conversation, relaxation, weekend getaways, showing affection, investing, and humor. Reply Box 668, 206 S. Main, AA 48104.

DESIRED: One most attractive, warm, intelligent, sensuous lady BY this good-looking, 48, 6'2", romantic, uninhibited DW executive with the OBJECTIVE of adventurous romping leading to a mutually fulfilling relationship. Reply Box 690, 206 S. Main, AA 48104.

GWM, 21, student, seeks others for friendship, possible relationship (prefer latter). I am fun, loving, with many varied interests. Please write a letter w/photo (if poss.) about yourself to G.T., 920 Oakland, #6, AA 48104.

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SWM, 29, broad shoulders, strangely handsome, 6'2" wags seeks tall, pretty, leggy, funny, lusty girl, 21-35, for romance. Photo, phone, I will too. Reply Box 689, 206 S. Main, AA 48104.

Young, attractive SF optimist, 32, 5'5", 145 lbs. Interests include dancing, movies, and music. I believe in living one's life to the fullest; also possess down-to-earth values. Looking for the same qualities and values to share in a relationship. Box 3481, AA 48106.

DWM, 50, Ph.D., some say handsome, "Nice guy!" Like healthy food, conversation about ideas, kids, occasional cultural excursions? Let's talk and walk together. Reply Box 681, 206 S. Main, AA 48104.

HUMANIST SWM, 44, 6', adventurous, intellectual, sense of humor, professional, musical, non-smoker, romantic and more, seeks woman with both a fun-loving and an informed, serious side for friendship and more. Reply Box 3263, AA 48106.

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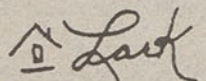
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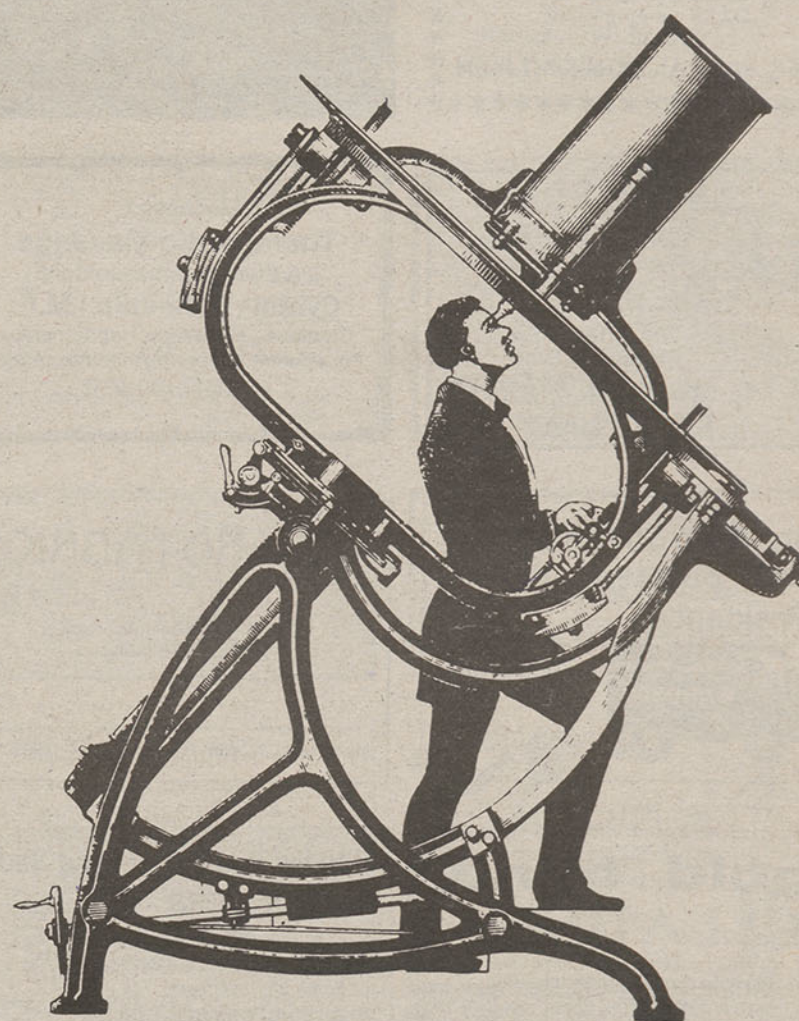
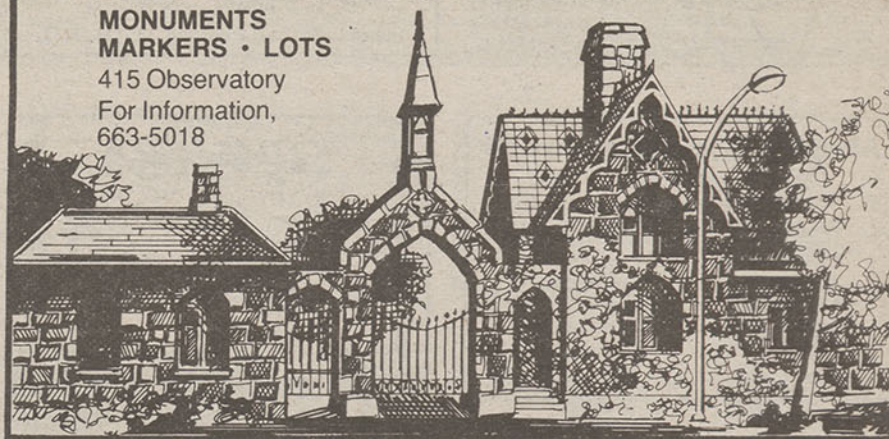
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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

"Letter from an Unknown Woman"

Max Ophuls, 1948
89 min., b/w
Sunday, November 2, MLB 4; 8:45 p.m.
(Cinema Guild)

This Hollywood melodrama lets out all the stops. It demands recognition as more than just another production of the glitz factory. On a California soundstage, French director Max Ophuls created the elegant ambience of nineteenth-century Vienna, with soft, glowing photography and camera work so fluid and graceful that it seems to have been choreographed. The story is about a beautiful young woman (Joan Fontaine) who harbors a passionate and largely unrequited love for a dashing but unscrupulous pianist (Louis Jourdan). This rather conventional plot is ennobled by Ophuls's sensitive treatment, which avoids sensationalism and focuses on the kind of subtle, human nuance that became his trademark in such films as "La Ronde" and "The Earrings of Madame de . . ." Fontaine's performance, a study in exquisitely controlled agony, is quite possibly the best of her career.

"Triumph of the Will"

Leni Riefenstahl, 1935
120 min., b/w, German w/subtitles
Sunday, November 16, Angell A, 7 p.m.
(Cinema Guild)

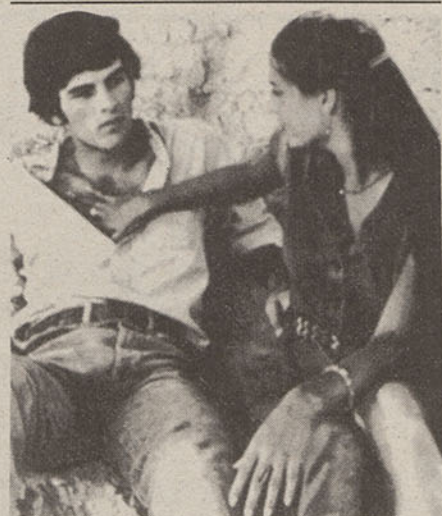
Is there such a thing as a totalitarian esthetic? How might a motion picture justify a dictator's regime to a nation only recently shorn of its electoral form of government? This film, Nazi Germany's ambitious amalgam of art and propaganda, has always been a primary source for answers to such questions. Commissioned by Adolf Hitler himself and directed by the gifted and beautiful young Leni Riefenstahl, it is a highly impressionistic documentation of the first of Albert Speer's outlandishly extravagant Nazi rallies in the Nuremberg Stadium. Supported by an army of cameramen, Riefenstahl assembled fragments from every corner of the event and edited them into a complex and rhythmically sophisticated montage of images. Marching soldiers are shot from every conceivable angle. At times the long shots bear an eerie resemblance to the geometric choreography of Busby Berkeley. Whenever Adolf Hitler enters the frame, however, the camera seems to make a reflexive genuflection to view the Führer from a low angle. For a contemporary audience the mythic resonance that made this film an emotional experience for many Germans has evaporated. Yet Riefenstahl's uncanny skill and the impact of her inspired montage remain, and the film still has a sinister attractiveness.

"Ginger and Fred"

Federico Fellini, 1985
130 mins., color, Italian w/subtitles
Monday, November 17, Michigan, 7 & 9 p.m.
(Michigan Theater Foundation)

The latest offering from Italy's reigning master of the cinema, "Ginger and Fred" is a bittersweet comedy about the uncomfortable process of aging. Marcello Mastroianni and Giulietta Masina play veterans of WW II Italian vaudeville. They toured as a ballroom dance team named for Hollywood's Rogers and Astaire, meeting the modest success merited by their modest talents. It has been thirty years since they split up. Fellini's film follows them as they are reunited in the Eighties

for a Christmas spectacular on Italian television. Once lovers as well as partners, the two have much to remember, but they are now in different worlds. Not only have they chosen divergent paths in life but, as Fellini takes pains to demonstrate, the entertainment business has changed as well. The parochial intimacy of vaudeville has long ago been swept away on the tide of the electronic medium, with its colorful, noisy, and fundamentally incoherent diversions. Amidst this cacophony the couple is given the cue to go onstage. We hold our breath, hoping they will succeed in re-creating the fragile grace and charm that was their specialty.



Michaelangelo Antonioni's controversial 1970 film, "Zabriskie Point," his first made in the U.S., explored the youth protest movements of the time. Fri., Nov. 21.

"The Seventh Seal"

Ingmar Bergman, 1956
96 min., b/w, Swedish w/subtitles
Tuesday, November 18, Angell A, 9 p.m.
(Cinema Guild)

Ingmar Bergman's film is a powerful, haunting allegory about a medieval knight who returns from the Crusades to find his homeland scourged by plague and his soul tortured by doubts about a silent God who seems indifferent to mankind's agony. In the midst of his turmoil the knight is confronted by Death, who informs him that his hour is at hand. Desperate, he challenges the spectre to a game of chess in order to gain a little more time to search for evidence of God's existence, if not His mercy.



Bengt Ekerot plays Death in Ingmar Bergman's dark masterpiece, "The Seventh Seal." Tues., Nov. 18.

The mood that Bergman evokes in this film is unique. On one level it is a fascinating historical re-creation, vividly brought to the screen by a man who grew up surrounded by Christian iconography. On another level it is a very personal spiritual and physical struggle made dramatic and forceful through excellent writing and acting. Max von Sydow's performance as the knight, Antonius Blok, is magnificent, and it gives this somber film a vital center. With Bengt Ekerot as Death.

"Zabriskie Point"

Michelangelo Antonioni, 1970
112 min., color
Friday, November 21, MLB 3; 7 p.m.
(Ann Arbor Film Co-op)

When Metro Goldwyn Mayer brought Italian director Michelangelo Antonioni ("L'Avventura," "Blow-Up") to Hollywood, their intention was to utilize a director who could create a film to attract the sizable young audience that seemed alienated from their mainstream product. What they got was a remarkable comment on American culture that earns a second look even today. Although he shot it in the cities and deserts of Southern California (Zabriskie Point is in Death Valley), Antonioni created an essentially European film about the youth protest and hippie movements of the period. Antonioni cast the young as heroes in a conflict between primitive Rousseau-ean innocents and a corrupt and bureaucratic power structure. He uses documentary footage of student riots, and the soundtrack is a sensitive collection of some of the best American music of the period. His portrait of the counterculture is oversimplified, his choice of non-actors in major roles is very controversial, yet he blends his strikingly personal visualization of the period with his own sophisticated imagery. "Zabriskie Point" received an unmerciful shelling from mainstream critics, but it remains undoubtedly the most original and interesting film devoted to the cultural turmoil of that era.

"The Jazz Singer"

Alan Crosland, 1927
89 min., b/w
Sunday, November 23, Hillel, 8 p.m.
(Hill St. Cinema)

"The Jazz Singer" was not the first sound film, any more than the Model T was the first automobile. Yet both became legendary because each in its own way symbolized a turning



"The Jazz Singer" (1927), with Al Jolson, was the first film to prove conclusively that sound could be integrated into the medium; movies would never be the same. Sun., Nov. 23.

point, a watershed, in which a single new development rendered all of its contemporaries suddenly obsolete. Unlike previous efforts with sound, which were really reworked silent films, this movie was conceived to showcase the dramatic technological innovation. Legendary vaudeville great Al Jolson was cast in the role of Jakie Rabinowitz, a talented Jewish singer torn between his fidelity to his parent's religion and the glittering lights of Broadway. The plot is heavily sentimental, even for that less jaded era, but Jolson's voice sets this film in a class by itself. The crackling imperfection of the Vitaphone process does not dim the emotional intensity that he packs into his songs. Each time he sings he stops the show.

ALSO RECOMMENDED:

"Trouble in Paradise" (Ernst Lubitsch, 1932). Saturday, November 1, Nat. Sci., 7 p.m.
"The Red Shoes" (Powell & Pressburger, 1948). Wednesday, November 5, Hillel, 7 p.m.
"Pather Panchali" (Satyajit Ray, 1955). Thursday, November 6, Angell A, 9 p.m.
"Tokyo Story" (Yasujiro Ozu, 1953). Sunday, November 23, Angell A, 6:15 p.m.
"Rebecca" (Alfred Hitchcock, 1940). Saturday, November 29, MLB 3; 7 p.m.



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GALLERIES & EXHIBITS

By JOHN HINCHEY

ANN ARBOR ART ASSOCIATION. Anat Shifan. Colorful ceramic sculptures with abstract, geometric designs by this local artist, a graduate of the Cranbrook Academy of Art who currently teaches at Pewabic Pottery in Detroit. Also, related drawings. **Holiday Gifts '86.** November 28-December 27. Arts and crafts by more than 300 regional artists, including ceramics, glass, jewelry, painting, prints, and ornaments. The emphasis is on items appropriate for holiday gifts. Prices range from \$5 to \$500. **Hours:** Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m. 117 W. Liberty. 994-8004.

ANN ARBOR HANDS-ON MUSEUM. Closed until mid November for renovation of the top floor. New areas will include a 3rd-floor mezzanine housing a darkened gallery for light and optics exhibits and in the former attic space a puzzle room, a computer room, and an open gallery space exhibiting examples of how simple machines and other things work. **Admission:** adults, \$2; children, students, & seniors, \$1; families, \$5. **Annual memberships:** \$25 per family. 219 E. Huron (entrance on N. Fifth Ave.). 995-5439.

ANTIQUE & CLASSIC BICYCLE MUSEUM OF AMERICA. Permanent display of fifty of the finest classic and antique bicycles in the United States, ranging from mid-19th-century wooden bikes of the "boneshaker" era, high wheelers, and early Whizzer motor bikes. Also, hands-on displays, including a turn-of-the-century high-wheeled bicycle and a balloon-tired Schwinn Black Phantom. **Hours:** Tues.-Sat. 3-10 p.m. 201 Nickels Arcade. **Admission:** \$1 donation. 769-0750.

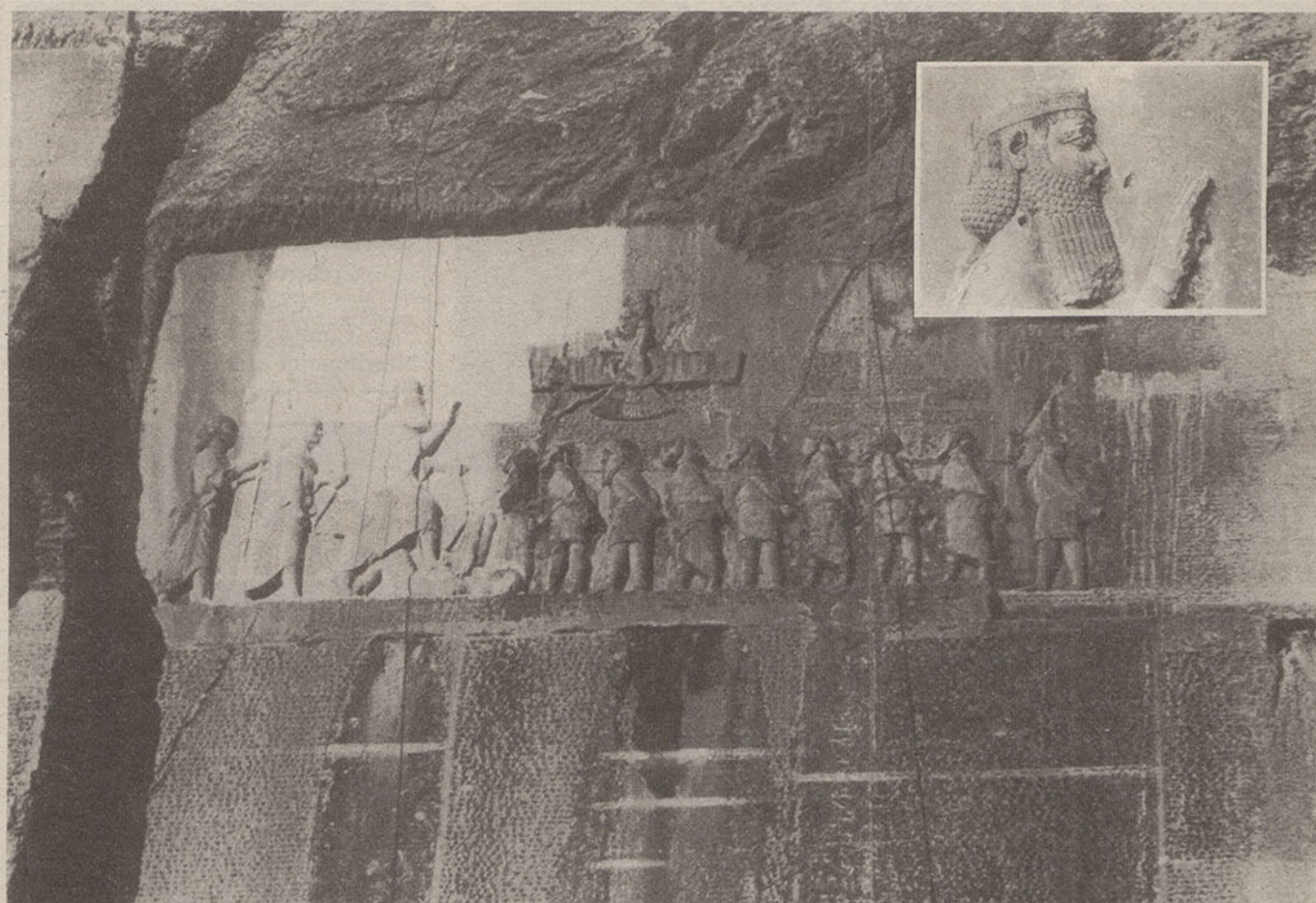
ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925-1940. All month. Includes a 1926 Hoffman-inspired Chase coffee set, an Apaloosa skin floor rug, a 1933 Fleur-de-Lis carved wood and glass table, a 1952 Charles Eames molded plywood folding screen, a signed and dated 1927 Lorenz bronze dancing girl with gold patina, and more. **Hours:** Tues.-Thurs. noon-6 p.m.; Fri. noon-8 p.m.; Sat. 11 a.m.-5 p.m., 116 W. Washington. 663-DECO.

ARTFUL EXCHANGE GALLERY. New Acquisitions. All month. An original Picasso poster, a large Rouault woodcut, Jacoulet woodblock prints, Appel's "Sleepy Bird," Javanese stick puppets and masks, Hmong stitchery spreads from Thailand, and more. **Hours:** Wed.-Sat. 10 a.m.-5 p.m. 418 Detroit St. 761-2287.

BENTLEY HISTORICAL LIBRARY (U-M). Michigan Maps and Prints from the De La Vergne Collection. September 8-December 23. Exhibit of several 18th- and 19th-century maps drawn by French, English, and American cartographers, including the first map to indicate Detroit (1703), maps of the Straits of Michilimackinac and the Michigan Territory, and promotional maps of Michigan towns. Also, several 19th-century Indian portraits. **Hours:** Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-noon. 1150 Beal Ave., North Campus. 764-3482.

THE CLAY GALLERY: A COLLECTIVE. The Festive Table. All month. Stoneware and porcelain wheel-thrown and handbuilt tableware accessories, from pieces for serving an intimate gathering to those large enough to hold food for fifty or more people. Glazes vary from warm earth tones to mauves and blues. **Hours:** Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. 8 Nickels Arcade. 662-7927.

WILLIAM L. CLEMENTS LIBRARY. History in Art: Benjamin West's "The Death of General Wolfe." October 1-November 30. Benjamin West's painting of Wolfe's death during his 1759 victory over the French at Quebec created a sensation in London in 1771. It was the first painting to



In 1948 the late U-M art history professor George Cameron traveled to the mountains of northwestern Iran to record a 6th-century B.C. life-size bas-relief carved into a mountainside. The Kelsey Museum documents Cameron's adventures in an exhibit that runs from November 14 to January 9.

depict a great historical event as it happened, on an actual battlefield and with the soldiers wearing contemporary uniforms, not the classical dress traditionally employed in depictions of heroic deeds. The Clements Library has one of the three huge canvasses West painted. (The other two versions are in the National Gallery of Canada and the Queen's Collection in Windsor.) Recently restored by the Detroit Institute of Arts, this version is the last and the largest of the three (8'x5'), with the most background details. West executed this painting in 1776 for the Prince of Waldeck, a minor German prince who was in London negotiating with the British government to provide mercenary troops for the war against the Colonies.

Available for close public viewing for the first time in 60 years, the West painting is the centerpiece of an exhibit that also includes rare maps, manuscripts (including a letter written by Wolfe before the battle), and other historical materials pertaining to the Fall of Quebec, as well as engravings showing the impact of West's masterpiece on American, English, and European art. **Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m. S. University at Tappan. 764-2347.**



The Inuit artists of Canada's Cape Dorset produce lovely mythic, mysterious, and often totemic human and animal images. Prints made by several of these Arctic artists are on display through November 9 at the Power Center and for the remainder of the month at the Eskimo Art Gallery.

COBBLESTONE FARM. Guided tours of the restored 1844 Ticknor-Campbell farmhouse describe Michigan pioneer farm life. Emphasis is on the Ticknor family, who lived in the house from 1844 to 1858. Also viewable (anytime, no charge) is an ornamental herb-flower-vegetable garden and a barnyard with animals, including goats and sheep. **Hours:** Sun. noon-5 p.m. 2781 Packard Rd. (by Buhr Park). **Admission:** \$1.50 (seniors & youth ages 3-17, \$.75; children under 3, free). 994-2928.

ESKIMO ART. 1986 Cape Dorset Print Collection. All month. Stonecuts, stencils, and lithographs by Eskimo artists from throughout the Canadian Eastern Arctic, exploring the complex, often confusing interaction between the old ways and a swiftly changing world. Through November 9, the collection is on display in the Power Center, and slides and catalogs are available for viewing in the Eskimo Art Gallery. The exhibit is on display in the gallery November 11-30. Also, the 1987 Cape Dorset calendars are available. **Hours:** Tues., Wed., & Fri. 10 a.m.-2 p.m.; appointments easily arranged. Suite 202, 527 E. Liberty (in the Michigan Theater Bldg.). 665-9663, 769-8424.

FORD GALLERY (EMU). Annual Faculty Exhibition. October 27-November 21. Works in all media by about 30 EMU art faculty. **Invitational Sculpture Exhibition.** November 24-December 19. Sculpture with a somewhat whimsical or surreal flavor by six Michigan artists, including Gary Kulak, Ron Leax, David Greenwood, Richard Tucker, and Greta Weekley. **Hours:** Mon.-Fri. 9 a.m.-5 p.m.; Sat. 10 a.m.-2 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

GALERIE JACQUES. Gallery Artists. All month. Oil and acrylic paintings, sculpture, and ceramics by a variety of contemporary French and American artists, including Adjar, Assadour, Bastier, Brilliant, Croci, Goux, Jaber, Leij, Lubarow, Nitkowski, Paradis, Pautz, Picciotto, Richard, Rouleau, Seibert, Tercinet, Thomas-Roudeix,

Walker, and gallery owner Jacques Karaman-oukian. **Hours:** Sat. 2-6 p.m., and by appointment. 616 Wesley. 665-9889.



A former longtime U-M art professor and founder of the Michigan Watercolor Society, energetic local artist Emil Weddige exhibits original lithographs at Washtenaw Community College, November 7-21.

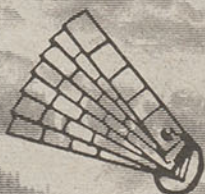
HATCHER LIBRARY RARE BOOK ROOM (U-M). Romanticism in America: The Great Awakening. October 20-December 6. Exhibit of first editions and original letters illustrating the contributions of the major writers in the first flowering of American literature during the second quarter of the 19th century. The highlight of the exhibit is the first-edition copy of *Leaves of Grass* that Whitman sent to Emerson in 1855. Other writers represented

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in the exhibit include Emerson, Thoreau, Hawthorne, Cooper, Poe, Irving, Longfellow, Bryant, and Lowell. Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon. 711 Harlan Hatcher Graduate Library. 764-9377.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Ancient Terra cottas: Lasting Impressions of the Distant Past. July 1-December 20. Collection of baked clay objects excavated from the ancient Egyptian town of Karanis. These objects come in a variety of shapes, from architectural moldings to lively, down-to-earth animal and human figures, and they were used for everything from religious offerings and burial gifts to toys and lamps. They are the ancient equivalent of mass-produced goods, and because they were so cheaply made, they were found in the homes of common people. Thus, these objects offer a good insight into what images ordinary ancient people found appealing. Special features of the exhibit are a model shrine housing the terra cotta image of a goddess from Seleucia-on-the-Tigris in Iraq, and a children's section illustrating how ancient terra cotta figurines were made. **The Cameron Squeezes from Behistun: Salvaging a Record of Persian Art and History.** November 14-January 9. Display of the late U-M art history professor George Cameron's 1948 latex impression of a bas relief carved into a steep, rocky mountainside of Behistun in northwestern Iran. This 6th-century-B.C. monument chronicling Darius the Great's rise to power has been called the "Rosetta Stone of Western Asia" because its lengthy historical inscription was carved in three cuneiform languages, Old Persian, Babylonian, and Elamite. Also, display of positive casts taken from Cameron's latex "squeeze," along with archival photographs documenting his work in Behistun and photographic reproductions of 18th- and 19th-century engravings of the site, the monument, and its early explorers. **Coins and Chemistry.** November 14-January 9. Display of ancient silver coins showing how to tell if they are genuine, using nuclear activation analysis, a process developed by U-M chemistry professor Adon Gordus. **Cloth Making in Antiquity.** November 14-January 9. Exhibit of 5th- through 14th-century textiles made in unusual and sophisticated weaves, including felts, nets, brocades, double weaves, twills, and more. Also, a model loom and illustrative panels to describe the techniques. Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat.-Sun. 1-4 p.m. 434 S. State. 764-9304.

CHRISTOPHER LAUCKNER. Clay sculpture, charcoal drawings, and paintings by this well-known local artist, who says his work draws on Matisse and Gauguin in its celebratory treatment of both subject and medium. His works typically treat music, dance, and classical themes, with the nude frequently being central. Hours: Sat.-Sun. noon-5 p.m. 425 Second Street. 995-3952.

LOTUS GALLERY. Gallery Works. All month. Antique Asian art, including prints, ceramics, and paintings. Also, American Indian pottery, baskets, kachina dolls, and Navajo weavings. Hours: Tues.-Sat. 11 a.m.-6 p.m. 119 E. Liberty. 665-6322.

MATTHAEI BOTANICAL GARDENS (U-M). Hours: Daily 10 a.m.-4:30 p.m. 1800 N. Dixboro Rd. 763-7060.

MUSEUM OF ART (U-M). Paperworks: Dialogue Interaction. November 7-December 21. Colorful hand-made paper works by award-winning printmaker Frank Cassara, a retired U-M art professor. **Latent Images: Ten Midwestern Photographers.** Photographs by the ten recipients of the 1985 Art Midwest/National Endowment for the Arts Fellowship Awards, including Frank Barsotti, Steven Benson, Andrew Borowiec, Ron Geibert, Michael Goss, Richard Gray, Anthony Lauro, Fredrick Marsh, and Jay Wolke. The works in this exhibit, selected by Cranbrook Academy of Art professor Carl Toth, represent a broad spectrum of styles, using traditional and non-traditional photographic methods. November 11-December 6. Hours: Tues.-Fri. 11 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m. S. State at S. University. 763-1231.

MUSEUM OF NATURAL HISTORY (U-M). Skulls. September 2-November 30. Exhibit of

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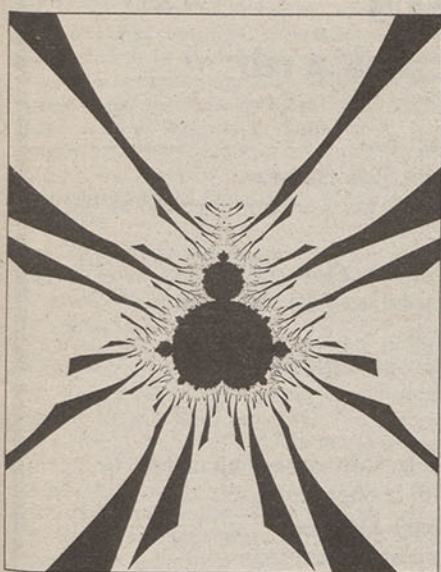
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animal skulls illustrating how various modern mammals and birds adapted to their environment. Hours: Mon.-Wed. & Fri.-Sat. 9 a.m.-5 p.m.; Thurs. 9 a.m.-9 p.m.; Sun. 1-5 p.m. Geddes Ave. at N. University. 764-0478.



Want to generate your own bizarre, surreal visions of beauty in the midst of cosmic chaos? With the help of an IBM-AT computer you can, at the Slusser Gallery's high-tech show, "Frontiers of Chaos." The partially hands-on exhibit explores computer-drawn "fractal geometry," a technique developed by West German mathematicians and physicists to tread the line between art, scientific theory, and the reality of natural forms. The eye-popping exhibit begins on November 8.

NORTH CAMPUS COMMONS. Alice B. Crawford: *Fantasy Paintings.* November 24-December 19. Mixed-media paintings on paper by this local artist. Opening reception: November 25, 4-6 p.m. Hours: Mon.-Fri. 8 a.m.-5 p.m. Bonisteel at Murfin, North Campus. 764-7544.

118 N. FOURTH GALLERY Clay/10: *Ceramic Cups.* November 4-December 12. Functional and non-functional ceramic cups by members of Clay/10, an Ann Arbor-Detroit-based artists' coalition, including Shirley White/Black, Susan Crowell, Kathy Dambach, Rafael Duran, Jim Leacock, Tom Phardel, John and Susanne Stephenson, Marie Woo, and Georgette Zirbes. Works in the exhibit range from decorative pieces based on classical cup forms and cups that recall primitive ceramics to funky and humorous works and sculptural pieces using the cup as a design element. Artists' reception: November 7, 7-9 p.m. Hours: Mon.-Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-2 p.m. 118 N. Fourth Avenue, between Huron and Ann Streets. 662-3382.

DOUG PRICE PHOTOGRAPHS. 19th-Century Photographs of Architecture. November-December. Collection of 19th-century photographs of architecture from India, the Near East, and Europe. Hours: Mon.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-5 p.m. West Side Book Shop, 113 W. Liberty. 995-1891.

SELO/SHEVEL GALLERY. Jewelry. Contemporary hand-made jewelry in various media by artists from around the U.S., including Patricia Daunis, Ann Arborite Pat Garrett, Ken Lober, Dona Look, Lee Marraccini, and Gabriel Ofeish. Also, antique ethnic jewelry from India, Afghanistan, Thailand, Nepal, and Tibet. Hours: Mon.-Wed. & Sat. 10 a.m.-6 p.m.; Thurs.-Fri. 10 a.m.-9 p.m. 329 S. Main. 761-6263.

ALICESIMARS GALLERY. John Mills. October 18-November 19. Recent works by this prominent English artist, including two bronze sculptures of "Pas de Deux," a series of drawings inspired by Alvin Ailey's dance "The Three Kings," and other drawings on dance themes. **Stephen Edlich: Collage as Carving.** November 22-January 9. Abstract collage paintings relating to the human figure by this prominent New York artist. Hours: Tues.-Sat. 10 a.m.-5:30 p.m. 301 N. Main. 665-4883.

16 HANDS. New Artists. November 7-29. Hand-made paper and tapestry by Kit Loney of Massachusetts and raku vessels by Sheilagh Flynn of Connecticut. Hours: Mon.-Thurs. 11 a.m.-6 p.m.; Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m. 119 W. Washington. 761-1110.

SLUSSER GALLERY (U-M). Frontiers of Chaos: Computer Graphics of Fractal Boundaries. November 8-December 3. Display of computer graphics generated by feeding computers with complex mathematical theories and problems, including fractal geometry, a mathematical study of forms recently developed by West German mathematician Benoit Mandelbrot to describe many of the irregular and fragmented patterns that exist in nature. The resulting pictures are interplays between order and chaos, often resembling 1960s psychedelic paintings, brilliantly colored sea horses and scorpions, paisley patterns, science-fiction illustrations, and new modes of abstraction. Organized by the Munich-based Goethe-Institut, this traveling exhibit includes eighty computer graphics produced by a research team at the University of Bremen (West Germany) headed by Heinz-Otto Peitgen and Peter Richter. The exhibit also includes an IBM-AT computer so that viewers can experiment with fractal image generation. Opening reception: November 10, 7 p.m. For related events, see November 10, 12-13, and 17-21 Events listings. Hours: Mon., Wed., & Fri. 10 a.m.-5 p.m.; Tues. & Thurs. 11:30 a.m.-5 p.m.; Sat.-Sun. 1-4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764-0397.

CLARE SPITLER WORKS OF ART. Bruce Thayer: "Hell's Bells." October 19-December 2. Mixed-media puppet sculpture and watercolor collages by this Art Institute of Chicago graduate. Also a printmaker, Thayer received the Best of Show Award in last summer's Print Competition at the Ann Arbor Art Association. Thayer's forms are inspired by Balinese puppet sculpture, and his imagery derives from his experience working in an auto plant assembly line. Hours: Tues. 2-6 p.m., and by appointment. 2007 Pauline Ct. 662-8914.



"Tabernacle Assembly" is one of former assembly line worker Bruce Thayer's sizzling, graffiti-like watercolor collages. Thayer's show, "Hell's Bells," runs through November at Clare Spitler Works of Art.

WASHTENAW COMMUNITY COLLEGE. Emil Weddige. November 7-21. Color lithographs by this nationally prominent local artist, also author of *Lithography*, the definitive text on the subject. Artist's reception: November 7, 5-8 p.m. Hours: Mon.-Fri. 9 a.m.-5 p.m. Washtenaw Community College Student Center Building, 4800 E. Huron River Drive. 973-3629.

WATERCOLOR GALLERY. Children, Animals, and Flowers. October 15-November 24 (in Great Lakes Federal Savings); November 25-January 7 (at Watercolor Gallery). Fourteen watercolor paintings by Julie Dawson of Birmingham, president of the Birmingham Society of Women Painters. The paintings on display include children from Mali and China, peonies from Japan, tigers from Nepal, koala bears from Australia, and other images drawn from Dawson's world travels. Open House: Mon., Wed., Thurs. 10 a.m.-5 p.m. 418 E. Washington (basement level). 769-6478.

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MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. DJs Tuesdays and Wednesdays, jazz jam sessions on Thursdays, and dance bands on the weekends. Large dance floor, cover (Fri.-Sun. only). Music plays until 2 a.m. **EVERY TUES.: Oldies But Goodies Night.** With DJ Jay McEmore. **EVERY WED.: Dance Party.** With DJ Eddie M. **NOV. 1: Doctors D and D.** Two DJs spin dance records from soul and Motown to current pop hits. **NOV. 6: Jazz & Jam Session.** Two sets by the host band followed by a jam session. This week's host band: the **Reed/Anderson Ensemble**, a popular, versatile jazz quartet led by keyboardist Harvey Reed and guitarist Marc Anderson. **NOV. 7-8: Glass.** Popular six-piece party and show band from Detroit featuring five different lead vocalists plays everything from early rock 'n' roll and 60s pop to Motown and contemporary funk. The band's first LP is due in this month. **NOV. 13: Jazz & Jam Session.** See above. This week's host: the **Jesse McGuire Quintet**, a tight, straight-ahead jazz ensemble led by McGuire, one of the Detroit area's most powerful trumpeters. **NOV. 14: Front Page.** Local debut of this high-energy, 7-piece dance band from Flint-Saginaw featuring two female vocalists and a wide-ranging R&B repertoire. **NOV. 15: Doctors D and D.** See above. **NOV. 20: Jazz & Jam Session.** See above. This week's host: the **Lunar Glee Club**, an all-originals instrumental dance octet that features delicious jazz harmonies and melodies set to a variety of rhythms, including salsas & mambas, swing & jump tunes, African juju, some reggae, and a bit of rock 'n' roll. **NOV. 21-22: Glass.** See above. **NOV. 27: Closed.** **NOV. 28-29: Glass.** See above.

THE ARK, 637 1/2 S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually \$7), no dancing. Discounts (usually \$1) on cover for members (\$15/year; families: \$25/year). All shows begin at 8 p.m. unless otherwise noted. For shows with no advance ticket sales, reservations can be made up to the day of the show. **NOV. 1: Owen McBride.** Irish songs, soft ballads, outrageous jokes, rebel yells, and scurrilous stories by this longtime Ark favorite. **NOV. 2: Mask Puppet Theater Children's Concert.** See Events. 2 p.m. **NOV. 2: Sabia.** Latin American folk music group made up of four women and two men, with a repertoire of traditional, Nueva Cancion ("new song"), topical, and original material. Among them they play more than 25 instruments. **NOV. 4: Scott Cossu.** Pianist Cossu is a rising star on the Windham Hill label who calls his eclectic compositions "cosmic National Geographic music." He draws inspiration from a great diversity of influences, from the folk music of India, China, and Latin America to the jazz of Thelonius Monk and Horace Silver and the soul music of Wilson Pickett and Jr. Walker. **NOV. 5: Country Joe McDonald.** See Events. 7:30 & 10 p.m. **NOV. 6: Rory Block.** See Events. 7:30 & 10 p.m. **NOV. 7: Kate Clinton.** See Events. 7:30 & 9:30 p.m. **NOV. 8: Toshiko Akiyoshi.** See Events. 7:30 & 10 p.m. **NOV. 9: Chenille Sisters.** See Events. 7:30 & 10 p.m. **NOV. 11: Nanci Griffith.** See Events. 7:30 & 10 p.m. **NOV. 12: Women's Dance Party.** Former Rubaiyat DJ Alice Echols spins an adventurous mix of pop, funk, rock, and oldies. **NOV. 13: Ann Doyle.** A veteran local performer with a strong following, Doyle is one of Ann Arbor's most talented and entertaining folk-style performers. She is an excellent guitarist; she sings in a voice that is at once ethereal and earthy; and she writes searchingly passionate, brightly figured songs of desire, the seashore, grocery shopping, and Mazda RX-7s. She is accompanied by ace pianist Stephanie Ozer (who also performs a timely version of her own popular composition, "November") and bassist Howard White. **NOV. 14-15: Michael Cooney.** Often referred to as a "one-man folk festival," this longtime Ark favorite plays nearly a dozen instruments, and his performances draw on a vast repertoire of alternately good-time and moving



The Neville Brothers, the R&B band from New Orleans, makes their long-awaited Ann Arbor debut this month. They've toured with the Rolling Stones, and their 1981 LP, "Fiyo on the Bayou," made it to just about every Ten Best list. Lately they've been happy to stay in New Orleans, but now they've got a new manager and they're on the road. At the Nectarine Ballroom on Nov. 19.

folk songs. **NOV. 16: Teresa Trull and Lucie Blue Tremblay.** See Events. 7:30 & 10 p.m. **NOV. 18: John Roberts and Lisa Preston.** An evening of British Isles and Irish music, stories and humor by Barrand (one-half of the infamous "Pub Sing" duo of Roberts and Barrand) on concertina, banjo, and guitar and Preston, who plays clavier, Celtic harp, and guitar. **NOV. 19: Open Mike Night.** All acoustic performers invited. The first twelve acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike Night performers are offered their own evening at The Ark. \$1; members & performers, free. **NOV. 20: Tom Dahill.** Best known as the lead vocalist of the Dahills Irish Band, who helped introduce authentic Irish music throughout the U.S., Dahill plays fiddle in a wide range of styles, from Kerry polkas to jigs and reels. He also sings and accompanies himself on guitar. **NOV. 21: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969 when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. **NOV. 22: Johnny Griffin Quartet.** See Events. 7:30 & 10 p.m. **NOV. 23: Shawn Phillips.** See Events. 7:30 & 10 p.m. **NOV. 25: Walkin' Jim Stoltz.** Traditional American folk music by this Detroit native who spent a year and a half walking the American backcountry from the Atlantic to the Pacific, picking up along the way songs about mountaintops, prospectors, loggers, grizzly bears, mountain lions, and the vast land itself. **Women's Dance Party.** See above. **NOV. 28-30: Gemini.** See Events. 8 p.m. (November 28-29 adult concerts); 1:30 & 3:30 p.m. (November 30 children's concerts). **NOV. 30: Footloose.** Very popular and classy local jazz-tinged bluegrass, folk, and country quintet with many strong originals. Recently released their fifth recording, "Comfortable," a 12-song cassette on Mudhen Records. Also, the **Starcross Cloggers**, a dynamic local folkdance troupe.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Wed.-Sat. Cover (Fri.-Sat. only), dancing. **NOV. 1: Chicago Pete and the Detroiters.** One of Detroit's most popular blues & soul bands. **NOV. 5: Mike Katon and the Wild A's.** Southern blues-rock band led by veteran local singer/guitarist Katon. **NOV. 6: Bob Cantu and Joyhouse.** Local rock 'n' roll band led by guitarist/vocalist Bob Cantu covers frantic rock classics by the likes of Little Richard, Jerry Lee Lewis, and Lonnie Mack (for whom the band opened last month), along with several Cantu originals, including "Name Droppin'," "Dance Crazy," "I Don't Want to Stand in Line," and "Ooh Ooh Wee," a holdover from Cantu's stint as a Blue Front Persuader. **NOV. 7: Progressive Blues Band.** Popular electric blues band from Detroit. **NOV. 8: Sun Messengers.** See Blind Pig. **NOV. 12: Mike Katon and the Wild A's.** See above. **NOV. 13: Bob Cantu and Joyhouse.** See above. **NOV. 14-15: Little Sonny.** Blues band from Detroit led by harmonica player Little Sonny, one of Detroit's finest blues musicians. **NOV. 19: Mike Katon and the Wild A's.** See above. **NOV. 20: Private Sector.**

Modern dance-oriented R&B, "neo-classical" reggae, funk-jazz, electric blues, and country-rock sextet. Highlights include a smashing version of Moby Grape's "Murder in My Heart for the Judge." **NOV. 21-22: Juanita McCray and Her Motor City Beat.** Detroit blues band led by vocalist McCray. **NOV. 26: Private Sector.** See above. **NOV. 27: Closed.** **NOV. 28-29: To be announced.**

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sun.-Thurs. (8 p.m.-1 a.m.) and Fri.-Sat. (9 p.m.-1:30 a.m.) Cover (evenings only), no dancing. **EVERY SUN. (4:30-7 p.m.): Easy Street Jazz Band.** Ragtime and old-time New Orleans and Chicago jazz ensemble led by pianist Jim Dapogny of the U-M music faculty and featuring reed player Peter Ferran. The band also plays on football Saturdays, 4-7 p.m. **EVERY THURS. (5:30-7:30 p.m.): Rick Roe.** Solo jazz piano. **EVERY FRI. (5:30-7:30 p.m.): Rick Roe Trio.** With vocalist Cynthia Dewberry. **NOV. 1: Sharon Williams.** A modern bebop singer with tremendous dynamics, Williams is a regular vocalist at the Rhino in Detroit. She is backed by a trio led by pianist Vincent Shandor. **NOV. 2: Dave Wild Trio.** Mainstream jazz trio led by pianist Wild, a former *downbeat* correspondent. **NOV. 3: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dietrich on drums. **NOV. 4: Bill Heid Trio.** Pianist Heid plays a variety of bebop and Latin-flavored tunes and sings some spirited blues, with bassist Ron Brooks and drummer George Davidson. **NOV. 5-6: Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by George Davidson on drums and Eddie Russ on piano. **NOV. 7-8: Jeff Kressler Trio with Patty Richards.** Jazz trio led by pianist Kressler featuring popular vocalist Richards. **NOV. 9: Larry Fuller Trio.** Jazz trio led by pianist Fuller. **NOV. 10: Paul Vornhagen & Friends.** See above. **NOV. 11: Bill Heid Trio.** See above. **NOV. 12-13: Ron Brooks Trio.** See above. Featured pianists are Eddie Russ (November 12) and Larry Fuller (November 13). **NOV. 14-15: Larry Fuller Trio with Nate Gurley.** Jazz trio led by pianist Fuller with popular vocalist Gurley from Toledo. **NOV. 16: Dave Wild Trio.** See above. **NOV. 17: Paul Vornhagen & Friends.** See above. **NOV. 18: Bill Heid Trio.** See above. **NOV. 19-20: Ron Brooks Trio.** See above. Featured pianists are Larry Fuller (November 19) and Eddie Russ (November 20). **NOV. 21-22: Bill Heid Trio with Betty Joplin.** Joplin is a jazz singer from Lansing with a vocal style somewhere between Aretha Franklin and Natalie Cole and a repertoire that blends Sarah Vaughan and Nancy Wilson. **NOV. 23: Larry Fuller Trio.** See above. **NOV. 24: Paul Vornhagen & Friends.** See above. **NOV. 25: Bill Heid Trio.** See above. **NOV. 26: Ron Brooks Trio.** See above. Featured pianist is Eddie Russ. **NOV. 27-29: Detroit Express.** All-female jazz quartet.

THE BLIND PIG, 208 S. First St. 996-8555. A wide range of local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers seven nights a week. Cover, dancing. **EVERY**

THURS. (5:30-8 p.m.): Razz Bros. Blues-rock trio featuring guitarist John Rasmussen, bassist Jim Rasmussen of Jeanne and the Dreams, drummer George White, and a variety of friends on vocals. **EVERY FRI. (5:30-8 p.m.): Drivin' Sideways.** Country and rockabilly band with a repertoire that ranges from George Jones classics to originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson, guitarists Bob Schetter and Brophy Dale, pedal steel guitarist Steve Cummings, bassist Chris Goerke, and drummer Dave Stockwell. **NOV. 1: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features the salty-sweet vocals of Tracy Lee Komarmy flanked by guitarists/backup vocalists Dick Siegel and George Bedard, and backed by drummer Richard Dishman and bassist Dan Bilich. They perform revelatory covers of 50s & 60s pop standards and obscurities and a fast-growing repertoire of visionary psycho-pop originals, including such recent additions as Bedard's neo-rockabilly "Walkin' and Talkin'," Komarmy's girl-group-styled plaint "Easy Way To Go," Bedard and Siegel's tragicomic rock lullaby "Tomorrow Morning," and the collaborative three-voice rap send-up, "Earth Mover." Recently completed recording material for their first LP, which they hope to have ready by the end of the year. **NOV. 2: Sonic Youth.** See Events. **NOV. 3: 22 Cave Gods.** Contemporary dance quartet from Lansing featuring lead vocalist Laurie Dowling. **NOV. 4: Plan 9.** See Events. **NOV. 5: Tommy Keene.** See Events. **NOV. 6: Jeanne and the Dreams.** Funky, danceable R&B and soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonist Stephen Dreyfuss, bassist Jim Rasmussen, and new drummer Chip Trombley. **NOV. 7: Map of the World.** World-class rock 'n' roll. Add Sophia Hanifi's soulful vocal witchery and Khalid Hanifi's vibrant guitar wizardry to the often uncannily evocative bright-and-dark lyricism of the pair's deftly idiomatic original songs, let it all ride on top of the ardently pulsing rhythms provided by drummer Tom Whitaker and bassist Tim Delaney, and what you get simply can't be beat. They were named Best New Music Band in this year's *Metro Times* poll. In the midst of recording the follow-up to their fine debut EP, "Natural Disasters." **NOV. 8: Domino.** Hugely popular Detroit dance & party band consists of an all-white rock quartet fronted by four black vocalists who sing and dance in the traditional Motown style, covering everything from rock 'n' roll and do-wop standards to Van Morrison's "Domino," along with some originals. **NOV. 9: Womyn's Night.** DJ spins records, along with live performance by Trees, the popular harmony-vocal duo of Jesse Fitzpatrick and Lindsay Tomasic.



Tommy Keane, whose debut LP, "Songs from a Film," won wide critical acclaim, brings his appealing, straightforward folk-rock tunes to the Blind Pig on Nov. 5.

NOV. 10: Crossed Wire. New music rock 'n' roll band from Detroit with a 4-song EP that's selling well at Schoolkids'. **NOV. 11: Dumptruck.** See Events. **NOV. 12: Before or After.** Popular U-M student-based techno-rock dance quartet. **NOV. 13: Let's Talk about Girls.** See Rick's. **NOV. 14: Eddie Shaw and the Wolf Gang.** See Events. **NOV. 15: Wild Woodys.** Energetic, convincing rockabilly trio from Kalamazoo with a varied repertoire, including Carl Perkins' "Dixie Fried," vintage and recent Jerry Lee Lewis, Elvis Presley's "Jailhouse Rock" and Elvis Costello's "Mystery Dance," early George Jones, and choice Springsteen covers. **NOV. 17: Cult Heroes.** Veteran local proto-punk hard rock band led by vocalist Hiawatha Bailey, with guitarist James Conway, drummer Sueon Ballard, and new bassist Jonathan Garfield, who joined the band in midsummer just a couple days after arriving in Ann Arbor from his native England. Opening act is the **Mortals**, a local hard-

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edged garage trio plays mostly originals, along with covers of the likes of Echo and the Bunnymen and the Sisters of Mercy. **NOV. 18: Loved by Millions.** See Rick's. **NOV. 19: The Fugue.** Self-styled "space boogie" quartet plays mostly originals, along with a variety of interesting covers, in a style that blends Grateful Dead-style instrumental textures with a vocal energy and commitment that evokes early Neil Young. Includes singer/guitarists Rob Schurgen and John Petrini, bassist Eric Pacella, and former Groove Biscuit drummer Ron Carnell. One of the best new local bands in quite a while. **NOV. 20: Mose Allison.** See Events. **NOV. 21: Sun Messengers.** Popular, versatile 10-piece big band from Detroit plays everything from Latin and African dance music to blues and rock. **NOV. 22: Steve Nardella Rock 'n' Roll Trio.** Fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. Singer/guitarist Nardella is backed by bassist Keith Herber and new drummer Johnny Morgan. This is music that doesn't quit. In what has to rank as the understatement of the year, Nardella was recently named Rock 'n' Roll Talent Most Deserving Wider Recognition in the *Metro Times* poll. **NOV. 23: Womyn's Night.** See above. **NOV. 24: Al Hill Benefit.** Rock 'n' soul jam session with members of Jeanne and the Dreams, Radio King, and Fast Tracks. Proceeds to help Hill replace his \$2,000 Yamaha DX-7 synthesizer, which was recently stolen. Hill is a keyboardist-guitarist-vocalist in Jeanne and the Dreams. He and Dreams drummer Chip Trombley sat in last month for two members of Sleepy LaBeef's band who were injured when LaBeef's van rolled over en route to The Blind Pig from Toronto. **NOV. 25: The Bolshoi.** See Events. **NOV. 26: George Bedard and the Bonnevilles.** Popular honky-tonk & rockabilly band fronted by Tracy Lee & the Leonards guitar whiz Bedard, who is also an extremely underrated songwriter. Also, a number of instrumentals, from re-arrangements of old fiddle tunes to the theme from "The Good, the Bad, and the Ugly." The Bonnevilles' holiday-eve shows have become a favorite (and boisterous) local tradition. **NOV. 27: Closed.** **NOV. 28-29: Watusies.** See Rick's.

CITY LIMITS, 2900 Jackson Rd. 761-1451.

Lounge at the Holiday Inn West, formerly known as the West Bank. **EVERY MON.-SAT.:** Top-40 dance bands to be announced.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m. **NOV. 2: Paul Vornhagen & Friends.** See Bird. **NOV. 9: To be announced.** **NOV. 16: Paul Vornhagen & Friends.** See Bird. **NOV. 23 & 30: To be announced.**

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS. (8-10 p.m.): Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Karl Dieterich.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music Mon. & Thurs.-Sat. Cover (Thurs.-Sat.), dancing. **EVERY WED.: Oldies Night.** Vintage 50s & 60s rock 'n' roll videos on a 10-foot screen. **NOV. 1: Shades.** 60s dance rock. **NOV. 3: Easy Street.** Rock 'n' roll oldies, along with some current rock hits. **NOV. 6: Electric Start.** Oldies rock 'n' roll. **NOV. 7 & 8-10: The Influence.** Danceable rock from 50s classics and Motown to current hits. **NOV. 13-15: Jeanne and the Dreams.** See Blind Pig. **NOV. 17 & 20-22: Funatics.** Local 60s, 70s, and top-40 rock 'n' roll band. **NOV. 24: Electric Start.** See above. **NOV. 27-29: The Moves.** Top-40, Motown, and funk dance band.

THE GOLLYWOBLER, 3750 Washtenaw Ave. 971-3434.

Lounge at the Holiday Inn East. Dancing, no cover. **EVERY THURS.-SAT.:** Dance band to be announced.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during Happy Hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **EVERY MON.-SAT.:** Pegasus. Top-40 dance band.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal student-dominated cafe open all week.

Weekends usually feature live music. **NOV. 12: Open Mike Night.** All local performers invited. **NOV. 14: Poetry Reading.** WCBN DJs Marc Taras and Arwulf read their poems. Proceeds to benefit Jazz for Life's programs for low-income youths. **NOV. 23: Rita Falbel.** See Events. 2 p.m. Remainder of music schedule to be announced.



Veteran folk-rockers Shawn Phillips sings his lushly arranged and engagingly melodic songs at The Ark on Nov. 23.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still working on finding a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile." This month Joe is presenting **Country Joe McDonald** at The Ark on November 5 (see Events).

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY MON.-THURS. & SAT.:** WQB DJ Brent Alberts spins top-40 dance records. **EVERY FRI.:** WQB DJ Randy Z spins oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover (occasional minimum). Live music Tues.-Sat. **EVERY TUES.-SAT.:** Billy Alberts. Easy listening vocalist accompanies himself on piano and guitar.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY SUN.:** Megafunk Dance Party. With DJ the Wizard. **EVERY MON.:** New Music. Avant-garde new music with DJ Roger "Night Fever" LeLievre. Also, November 10: **Robyn Hitchcock** (see Events); and December 1: **Billy Bragg**, with opening act **Map of the World.** **EVERY TUES.:** High Energy Dance Music. With DJ Roger "Night Fever" LeLievre. **EVERY WED.:** Caribbean Night. WCBN/WEMU DJ Tom Simonian spins reggae and other Caribbean music dance records between sets of live music. November 5: **Trinidad Tripoli Steel Band** (see Events); November 12: **Bop (Harvey)** (see Rick's); November 19: **The Neville Brothers** (see Events); November 26: **Trinidad Tripoli Steel Band** (see Events). **EVERY THURS.:** High Energy Dance Music. With DJ Roger "Night Fever" LeLievre. **EVERY FRI.:** Top-40 Dance Party. With DJ the Wizard. **EVERY SAT.:** New Music Dance Party. With Roger LeLievre.

OLD TOWN, 122 W. Liberty. 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music six nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **NOV. 1: Blue Front Persuaders.** Ann Arbor's most entertaining and adventurously unhousebroken R&B dance-and-party band plays everything from swing, jump blues, and classic R&B to early rock 'n' roll, along with several sparkling originals, including new tunes by pianist Steve Wethy and guitarist Pat Lewandowski. Recently added a second sax player, Danny Kovret of Toledo. **NOV. 2: The Fugue.** See Blind Pig. **NOV. 3: Loved by Millions.** This Toledo-based sextet plays everything from Tammy Wynette to Jimi Hendrix, with lots of R&B and reggae. A big hit in recent local appearances.

NOV. 4: The Rothchilds. See Events. **NOV. 5: A Difference.** Local pop-rock sextet with a two-man horn section covers hits by the likes of Simple Minds, the Cure, and Tears for Fears, along with many originals in a similar vein. **NOV. 6: Falcons.** Explosively danceable concoction of early rock 'n' roll, mid-60s soul, and prime Motown. **NOV. 7-8: Watusies.** Thunderously big-beat, classically sweet-and-tough neo-garage rock quintet led by the charismatic vocals of Dan Mulholland. New lineup features former Blackfoot drummer Jackson Spires and bassist Shawn Keen, along with Mulholland, guitarist Chris Cassello, and "Surfin' Freddie" Klein on keyboards. The band has also added lots of new material, from T. Rex's "Raw Ramp" to several growling Mulholland originals, including "She's Hip to My Trip," "I've Got My Love Ring On," and "Bummer Town." **NOV. 10-11: Satta.** Reggae band from Cleveland features former I-Tal drummer Billy Coakley and guitarist Buddy Hammond, former First Light bassist/vocalist Cellis, and former Orobos percussionist Billy Cawley. The November 10 show is a benefit for the U-M Free South Africa Coordinating Committee. **NOV. 12: Jeanne and the Dreams.** See Blind Pig. **NOV. 13: (Bop) Harvey.** Spirited, popular 7-piece reggae band from East Lansing featuring two trumpets and psychedelic-style guitar work. **NOV. 14-15: Tracy Lee and the Leonards.** See Blind Pig. **NOV. 17: Let's Talk about Girls.** Mid-60s trash rock and hard pop band from Lansing featuring singer-guitarist Barry Holdship, named Best Rock Singer and Songwriter in this year's *Metro Times* poll. **NOV. 18:** To be announced. **NOV. 19: 66 Spy.** Local rock 'n' roll band with a Latin-Caribbean accent features former SLK vocalist Art Brownell, former Aluminum Beach drummer Steve Whitcraft, Dubwise guitarist John Lewis, former Insex bassist Tim Connor, and guitarist Keith Kaiser. **NOV. 20: Kingbees.** See Events. **NOV. 21: Koko Taylor.** See Events. **NOV. 22: Duke Tumatoe Band.** Blues-rock band from Chicago. **NOV. 24: Mission Impossible.** Local rock 'n' roll band. **NOV. 25: Buzztones.** Classic Motown and soul covers and lots of sleek, explosive contemporary funk-rock. New vocalist-guitarist Gary Indiana, formerly with the Intruders, replaces Lamont Zodiac, who has retired from performing but remains with the band as a songwriter. **NOV. 26: The LPs.** Local R&B, soul, and Motown band fronted by the Poisson sisters (Lana, Lisa, and Loretta) and backed by a rock quartet featuring former SRC guitarist Gary Quackenbush. **NOV. 28-29: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.

Lounge at the Sheraton University Inn. Dancing, no cover. **EVERY TUES.-SAT.** (9 p.m.-12:30 a.m.): DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music every Tues.-Sun. Large dance floor, cover (Fri.-Sat. only). **EVERY MON.:** DJ with dance music. **NOV. 1-2: Funatics.** Top-40 dance band. **NOV. 4-9 & 11-16: Valerie Winters Band.** Top-40 dance band. **NOV. 18-23: Rumpelstiltskin.** Top-40 dance band. **NOV. 25-30: Funatics.** Top-40 dance band.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. **EVERY TUES.:** Reggae Dance Party. With WEMU/WCBN DJ Tom Simonian. **EVERY FRI.:** New Music Dance Party. With DJ Tom Simonian. **EVERY SAT.:** New Music Dance Party. With DJ Eric Pascarelli. **NOV. 5: Hip Hop Dance Party.** With DJ Carl Martin. **NOV. 6: Atomic Cafe.** U-M student band plays new music rock 'n' roll hits. **NOV. 12: Laugh Track.** UAC's open mike comedy night. **NOV. 13: Steve and Brian DeBroux.** Local acoustic guitar folk duo. Opening act is folk guitarist David Crossland. **NOV. 19:** Live rock 'n' roll band to be announced. **NOV. 20: Strangers on a Train.** 4-part do-wop harmony vocals by this U-M student group. Opening act is folk guitarist Dave Crossland. **NOV. 22: Surreal Estate.** Imaginative, danceable synthesis of new wave, British pop, and progressive rock by this local trio. Interesting covers and engaging originals. Benefit for the East Quad Music Co-op and for Zeta Psi fraternity.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **NOV. 1: McVee.** Easy listening dance duo. **NOV. 4-8 & 11-15: Fast Forward.** Top-40 dance hits from the 60s and 70s. **NOV. 18-22 & 25-29: Corner Boys.** Top-40 dance hits from the 60s and 70s.

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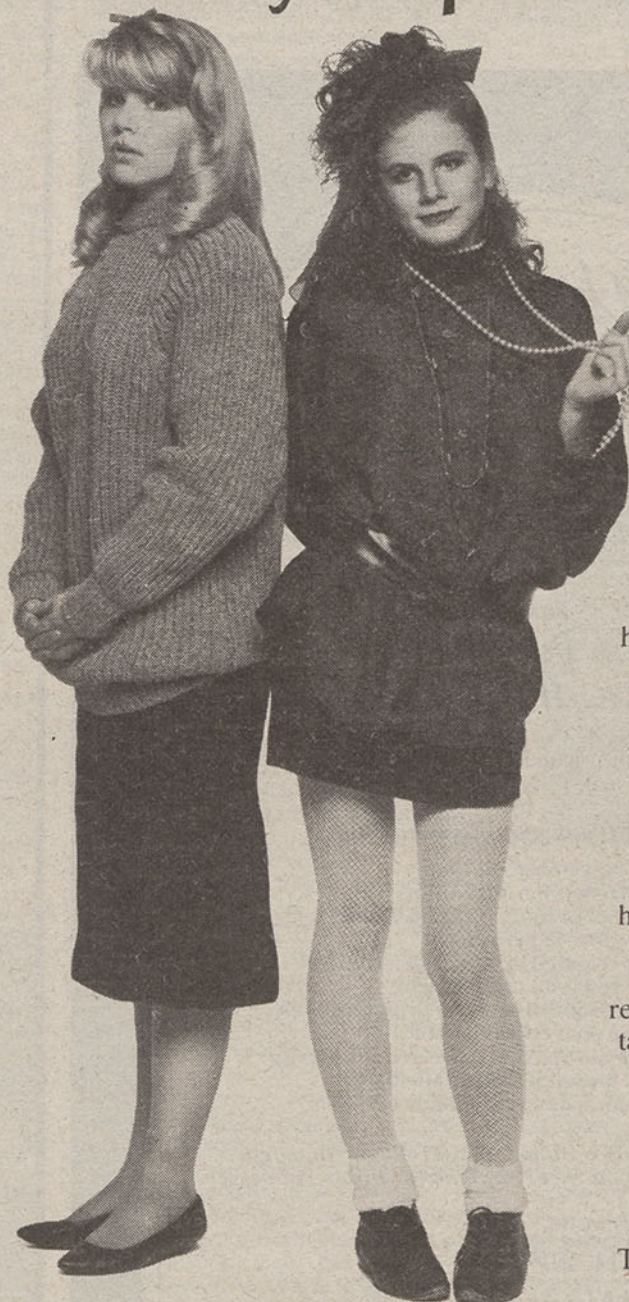
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Can you tell which adolescent is chemically dependent?



How can you recognize chemical dependence? Sometimes you can't see what you don't want to see. Especially if it's your child. Denying that a problem exists is the number one symptom of chemical dependence.

Can you tell from physical appearance? Yes—if you know what you're looking for.

Can you tell by the way they dress? Not always.

Can you tell by behavior? Yes. Strange adolescent behavior is not always a natural part of growing up. Falling grades, isolation, mood variations are all positive clues worth investigating.

An important thing to remember is that behavior problems don't cause substance abuse, but rather drugs and alcohol create behavioral problems.

Where can you get help if you suspect your child has a chemical dependency problem?

The Adolescent Chemical Dependency Center at Saint Luke's Hospital in Cleveland,

Ohio has a nationally recognized program to help the adolescent and the family back to recovery. And our

re-entry counselors maintain ongoing contact with the family to monitor progress during the aftercare phase.

Incidentally, both of the girls pictured are chemically dependent. They just have different taste in clothes.

We're here to help. Call 216-368-7970. Saint Luke's Adolescent Chemical Dependency Center, 11311 Shaker Boulevard, Cleveland, Ohio 44104.

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by
David Klimek, Ph.D., psychologist

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6:30 p.m. Social Hour, 7:15 p.m. Dinner
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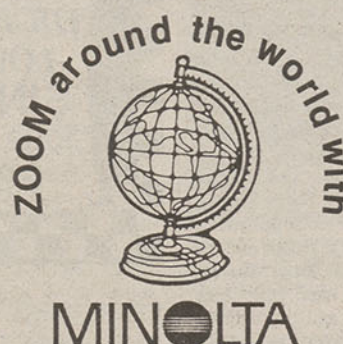
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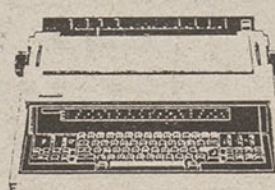
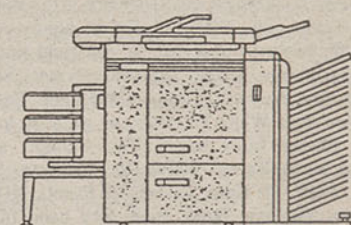


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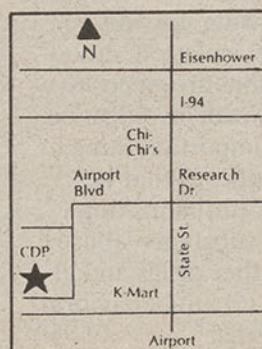
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EVENTS FOR NOVEMBER

To publicize events in the Calendar:

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for December events should arrive by November 17th. All materials received by November 17th will be used as space permits; materials submitted later may not get in.

FILM SOCIETIES INFORMATION

Tickets \$2 (double feature, \$3) on weekdays and \$2.50 (double feature, \$3.50) on weekends unless otherwise noted.

Alternative Action Film Series (ACTION)—usually \$2.50 (double feature, \$3.50). 662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae** \$3. 662-2470. **Hill Street Cinema (HILL)**—\$2 (Sat., \$2.50). Double feature is always \$3. 663-3336. **Mediatrics (MED)**—\$2.50 (double feature, \$3). 763-1107. **Michigan Theater Foundation (MTF)**—\$3 (children under 14, \$1.50) for single and double features. 668-8397. **Silver Screen (SS)**—\$2 for single and double features. 487-3045.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **Angell A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Hillel Foundation, 1429 Hill. **MLB3[4]**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multipurpose Room.

* Denotes no admission charged.

1 SATURDAY

* **Annual Fall Sale: Friends of Matthaei Botanical Gardens.** Wreaths, decorated dried herbs, and flowers. New items include botanical linens, herb breads, forced bulbs, dish gardens, herb mixes, and wooden animals. Also, indoor plants, wicker baskets filled with dried flowers and herbs, cinnamon stick arrangements, herb vinegars, Christmas ornaments made from natural materials, pressed flower cards, and more. 9 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 763-7060.

Holiday Festival of Arts. Also, November 2. Sale of works in various media by regional artists and craftspeople, including needlework, paintings, woodworking, jewelry, and more. Also, local Girl Scouts sell refreshments and light lunch, and Ann Arbor Lionesses sell baked goods and giant coloring books. 9 a.m.-5 p.m., County Farm Council Grounds, 5055 Ann Arbor-Saline Rd. Free admission. 429-5834.

* **Orientation: Fourth Avenue People's Food Co-op.** Also, November 19 (7-8:30 p.m.). Topics include the history and current state of the co-op movement and an overview of the People's Food Co-op structure. 10-11:30 a.m., People's Food Co-op, 212 N. Fourth Ave. Free. Advance registration required. 994-9174.

* **"The Art of Filo Cookbook": Kitchen Port.** Marti Sousanis, a West Coast TV celebrity and cookbook author who recently moved back to Michigan, demonstrates recipes from her filo cookbook, from blintzes to spicy, Latin American-style meat-filled rolls. Sousanis is currently working on two new cookbooks, *Children's Creative Cookbook* and *Michigan Cook's Marketplace*. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

* **"Music for Recorders: Renaissance and Baroque": Kerrytown Concert House Croissant Concert.** Local recorder virtuosos Beth Gilford and Corinne Schat demonstrate the entire gamut of recorder types as they perform selections from the repertoire



Famous women in history and fiction appear in the Brecht Company's production of Caryl Churchill's "Top Girls." It is an exuberantly serious mix of soap opera, comedy sketches, and mock-historical pageantry that somehow ends up dealing with career women, the crisis in the family, and the reduced roles women are assigned by modern economic life. Nov. 1-2, 6-9, 13-15.

composed for recorder during the Renaissance and Baroque periods. They are accompanied by harpsichordist Robert Utterback and viola da gambist Nancy Steel. The program includes works by Orlando de Lasso, Thomas Morley, and George Telemann. Price of admission includes croissants from The Moveable Feast, champagne, coffee, and juice. 11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

* **"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium.** Every Thursday (7:30 p.m.), Saturday (11:30 a.m., 2 & 3 p.m.), and Sunday (2 & 3 p.m.) through November. Multi-screen audiovisual show about the life and work of Albert Einstein, with an emphasis on the implications of his work in astronomy. 11:30 a.m., 2 & 3 p.m., 4th floor TAM room, U-M Museum of Natural History, Geddes at N. University. (The planetarium proper is closed for maintenance and equipment changes through November.) \$1. 764-0478.

U-M Football vs. Illinois. 1 p.m., Michigan Stadium. \$14. Sold out. 764-0247.

* **"Introductory Talk on Zen Buddhism in North America": Zen Buddhist Temple-Ann Arbor.** Temple director Sukha Lundquist discusses history, philosophy, and the practice of Zen Buddhism in North America. 7-8 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761-6520.



Handcrafted gifts by Third World refugee artisans are offered at Sunday church bazaars at five successive churches. The sponsors, Sales Exchange Refugee Rehabilitation Volunteers, are an ecumenical marketing organization that provides new sales outlets to Third World artisans. The Seed of God cooperative society in El Salvador produces creche sets (above). Nov. 2, 9, 16, 23, 29.

* **"Adventure Travel in Alaska": Bivouac Adventure Travel Lecture Series.** Also, November 6, 13, 20, & 24 and December 3. First in a series of slide-illustrated lectures and discussions on world travel. Tonight's speakers are Glacier Bay National Park ranger Denise Landau and Dan Pickard of Bivouac Adventure Travel. 7:30 p.m., Bivouac Adventure Travel, 330 S. State. Free. 761-8777.

* **Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. 8 p.m.-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 663-2080 (eves.).

The Philip Glass Ensemble: Michigan Theater Foundation/Prism Productions. The first Ann Arbor appearance since 1980 by the classical avant-garde's most celebrated and popular composer would by itself rank as the musical event of the season. With the appearance of the famous electronic music composer Robert Ashley at tomorrow's Sinewaves concerts (see listing), this weekend promises to be long remembered by local music lovers. Since both shows are presented in the Michigan Theater, they also offer a chance to enjoy the benefits of the newly renovated movie palace's improved acoustics and sight-lines.

Philip Glass is best known for having almost singlehandedly revived opera as a living form. He first gained fame for his 1976 opera, "Einstein on the Beach," written in collaboration with avant-garde stage director Robert Wilson. An exploration of the effects of science on humankind, "Einstein" is part of a trilogy that also includes "Satyagraha" (a lyrical meditation on nonviolence) and "Akhnaten" (about the birth of monotheism). Though non-narrative in structure and set in various exotic foreign languages, these operas are nonetheless vibrant with color, character, and a sure sense of drama. (See 11 Tuesday listing for information about Eyemediae's showing of "Philip Glass: The Making of an Opera.") Glass is currently working on his first narrative opera, an adaptation of Doris Lessing's *The Making of the Representative of Planet 8*, to be sung in English.

Originally dubbed "minimalism," Glass's musical style is rooted in a revolt against what he regarded as the overintellectualization and emotional aridity of the music that had dominated contemporary composition for decades. Mesmerizingly repetitive, joyously propulsive, aggressively tonal, at once spare and insistently grand, Glass's compositions have struck a responsive chord both in critics and in audiences of an impressively wide range of ages, backgrounds, and musical tastes. In naming him "Musician of the Year" in 1985,

Musical America's Robert Jones wrote of Glass: "The heady, euphoric quality of his music, its originality, driving beat, sense of drama, aura of mysticism, and its sheer magnitude have permeated not only the world of 'serious' music but rock and pop as well."

In concert with his ensemble, Glass, who plays synthesizer, is usually joined by two additional synthesizer players, three wind instrument specialists, and a soprano. The program includes selections from Glass's operas and from his two film scores ("Koyaanisqatsi" and "Mishima"), and shorter chamber pieces. 7:30 p.m., Michigan Theater. (Tickets are selling briskly, and there's a good chance a second show will be added at 10 p.m.) Tickets \$15 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. To charge by phone, call 668-8397.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. Live music by a band to be announced. All dances taught; beginners welcome. 8-11:30 p.m., Michigan Union Anderson Room. \$3. 996-8359.

* **"Music From Oberlin": Oberlin College Conservatory of Music.** This Oberlin College student chamber ensemble comes to Ann Arbor for the final performance of an eight-city, eight-day Midwest tour. Program: Martinu's Sonata for flute and piano, six Scriabin preludes, Beethoven's Sonata No. 1 for cello and piano, the first movement of Beethoven's Trio for clarinet, cello, and piano, Poulenc's Suite Francaise, Donald Skoog's Water and Fire, the finale of Brahms's Horn Trio, and Vaughan Williams's Suite for viola and piano. 8 p.m., Pioneer High School, 601 W. Stadium Blvd. at S. Main. Free.

* **"Chamber Music for Oboe, Tenor, and Piano": Kerrytown Concert House.** Three nationally known artists who live in Ann Arbor—oboist Harry Sargous and tenor Stanley Cornett, both of the U-M music faculty, and pianist Ellen Weckler—perform Vaughan Williams's Blake Songs and Ganados's Valses Poeticos. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$5). Reservations suggested. 769-2999.



Demonically offensive, Sam Kinison uses guttural screams as his comic trademark. A former Pentecostal minister, he says, "My main comedy influences are Jesus, rock 'n' roll, and ex-wives. I'm a product of middle-class mediocrity, and I want to get people through it." His "Louder than Hell" tour comes to the Michigan Theater, Nov. 3.

* **"Night Turns": Ann Arbor Dance Works.** Also, November 2 (Performance Network) and November 13, 15, 20, & 22 (U-M School of Music McIntosh Theater). Bill De Young of the U-M dance faculty and U-M graduate dance student Marsha Pabalas present the premiere of this two-person performance piece created by De Young and John Schak, director of the Wooden O Workshop, a nonprofit, interracial theater company in New York City. This work is still evolving, so if you like what you see this weekend, you may want to catch one of the performances later this month as well. Blending the arts of theater and dance, "Night Turns" is a series of tales with curious twists featuring a gallery of offbeat night characters, including a gypsy fortune-teller, a lonely street musician, a tooth fairy, sleep walkers, hustlers, voyeurs, apparitions, and an electrifying nightclub singer. Pabalas is one of U-M's brightest dance students, and both Pabalas and DeYoung are lithe, sensuous

18th Season

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This month at The University of Michigan School of Music

Sunday, November 2

French Classical Organ Series, Marilyn Mason, organist: Couperin's *Messe a l'Usage des Couvents*. Blanche Anderson Moore Hall, School of Music, 4:00 PM

Tuesday, November 4

University Campus Orchestra: incl. Mozart's *Piano Concerto No. 22*, Louis Nagel, soloist. Hill, 8:00 PM

Wednesday, November 5

Early Music Ensemble, Blanche Anderson Moore Hall, School of Music, 8:00 PM

Sunday, November 9

French Classical Organ Series, Edward Parmentier, organ and harpsichord, incl. Couperin's *Suite II in D Minor for Harpsichord*, Blanche Anderson Moore Hall, School of Music, 4:00 PM

Friday, November 14

Symphony Band/Concert Band, Keiko Abe, marimbist. Hill, 8:00 PM

Saturday, November 15

Contemporary Music from Japan, Keiko Abe, marimba; Rebecca Kite and Michael Udow, percussion; U-M Percussion & Trombone Ensembles. Rackham, 8:00 PM

Men's Glee Club, Hill, 8:00 PM. For ticket information call 764-1448.

Thursday-Sunday
November 13-16, 20-23

Ann Arbor Dance Works, McIntosh Theatre, 8:00 PM (Thurs.-Sat.), 2:00 PM (Sun.); ticket information call 763-5460.

Sunday, November 16

French Classical Organ Series, Michele Johns, organ. Incl. works by Boyvin, Lebeque, Balbastre. Blanche Anderson Moore Hall, School of Music, 4:00 PM

Tuesday, November 18

Arts Chorale, incl. Mozart's *Solemn Vespers*, Hill, 8:00 PM

Thursday-Sunday
November 20-23

Opera Theatre: The Magic Flute, Power Center. For time and ticket information call 764-0450

Friday, November 21

Women's Glee Club, Rackham, 8:00 PM

Sunday, November 23

Percussion Ensemble, incl. American premiere of "Ludwig Van", w/ W. German film. Rackham, 8:00 PM

French Classical Organ Series, Robert Glasgow, organ. Incl. works by Clerambault, Dandrieu, and Daquin. Blanche Anderson Moore Hall, School of Music, 4:00 PM

Monday, November 24

University Philharmonia, incl. Ann Arbor premiere of Bassett's *From a Source Evolving*, Hill, 8:00 PM

Guest Piano Recital, Frederick Weldy. Recital Hall, School of Music, 8:00 PM.

Tuesday, November 25

University Symphony Orchestra, Yizhak Schotten, viola soloist. Incl. works by Beethoven, Mendelssohn, Hindemith.

All events free unless noted.

For up-to-date program information on School of Music events call 24-Hr. Music Hotline, 763-4726.

Accessible to the handicapped.



performers. They are scheduled to present "Night Turns" at the Nikolais-Louis Dance Space in New York City next month. Music by U-M dance department composer David Gregory. 8 p.m., *Performance Network*, 408 W. Washington. Tickets \$6 (students & seniors, \$5) in advance at the U-M Dance Department, 1310 N. University Court, and at the door. For reservations, call 763-5460.

"Top Girls": Brecht Company. Also, November 2, 6-9, & 13-15. Buoyed by the immense popular and critical success of last spring's production of Caryl Churchill's "Vinegar Tom," Brecht Company member Barb Thorne directs another of this contemporary British playwright's most complex and popular work, and exuberantly serious amalgam of soap opera, comedy sketches, and mock-historical pageantry.

The action opens with a convocation of famous historical and fictitious women, including Buddhist nun Lady Nijo, Victorian world traveler Isabella Bird, Chaucer's Patient Griselda, Bruegel's Dull Gret, and Pope Joan. Their raucous dinner party suddenly metamorphoses into a contemporary drama about the shrunken roles women are assigned by modern economic life, and the action parades such pesty everyday issues as the crisis in the family, career women, and Maggie Thatcher and Ronald Reagan.

"Churchill sees the theater as an open frontier where lives can be burst apart and explored," says *New York Times* theater critic Frank Rich. The talented, experienced cast includes Susan Adams, Deborah Allen, Johanna Borman, Annette Jagner, Mary L. Pettit, Shawn Yardley, and Lianna Yefimov. 8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Tonight only: \$3; Fri.-Sat.: \$6 (students, \$4); Thurs. & Sun.: \$4. 995-0532.

"Oedipus": U-M Project Theater. Also, November 2 & 7-9. Project Theater artistic director John Russell Brown directs a cast of professional equity actors in Sophocles' classical tragedy about the Greek king who discovers in himself the source of evil plaguing his kingdom. The actors are masked, in the classical manner, and the minimal set is stylized to evoke a universal setting. Choreography by Peter Sparling of the U-M dance faculty, and sets by U-M resident designer G.W. Mercier. The English translation is by Kenneth Cavander. 8 p.m., Lydia Mendelssohn Theater. Tickets \$6-\$12.50 (students, \$3) in advance at the Michigan League Ticket Office and at the door. 764-0450.

Tim Allen: MainStreet Comedy Showcase. After several years as one of Detroit's most popular standup comics, Allen now lives in L.A. He is a first-rate observational humorist with a flair for topical humor. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., 215 N. Main (above the Heidelberg Restaurant). \$7. 996-9080.

Halloween Costume Ball: U-M Gay Union. Emcee and costume contest judge is the famous drag queen comic Billi Gordon, a U-M graduate who performed at the Nectarine Ballroom last Tuesday. Also, DJ with dance music. 9 p.m., U-M Law School Lounge, S. State at S. University. Donation. 763-4186.

FILMS

ACTION. "1984" (Michael Radford, 1984). Compelling adaptation of Orwell's novel. MLB 4; 7 & 9:30 p.m. **CG.** "Trouble in Paradise" (Ernst Lubitsch, 1932). Classic comedy about two jewel thieves who fall in love. Nat. Sci., 7 p.m. "Ninotchka" (Ernst Lubitsch, 1939). Greta Garbo, Melvyn Douglas. Nat. Sci., 9 p.m. **C2.** "The Mystery of Picasso" (Jean Renoir, 1956). Ann Arbor premiere of this excellent documentary about Picasso that was pulled from distribution shortly after its original release. AH-A, 7, 8:40, & 10:20 p.m. **East Quad Film Series.** "Night and Fog" (1955). Docudrama about the lives of Jews in Nazi concentration camps. FREE. East Quad, room 126, 7 p.m. **HILL.** "Little Big Man" (Arthur Penn, 1970). Dustin Hoffman. Hillel, 7 & 9:30 p.m. **MED.** "Breaker Morant" (Bruce Beresford, 1979). Compelling courtroom drama about three soldiers court-martialed on trumped-up charges during the Boer War to satisfy the political needs of the British Empire. MLB 3; 7:30 & 9:30 p.m. **SS.** "Psycho" (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam. SA, 8 p.m. & midnight. "April Fool's Day" (Fred Walton, 1986). Bloody horror. SA, 10 p.m.

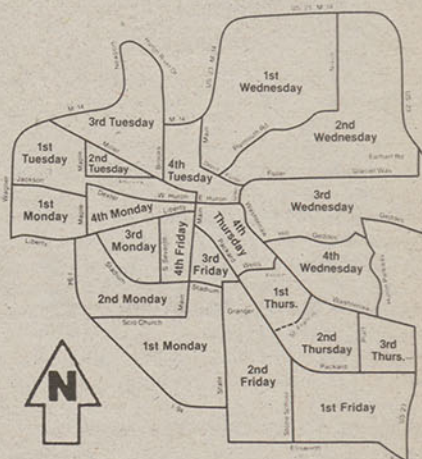
2 SUNDAY

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. Also, November 9, 16, 23, & 29 (different locations). Handcrafted items by Third

World artisans, many living in refugee camps. Includes brass from India, baskets from Bangladesh, amber from Haiti, olive wood from Bethlehem, silver jewelry from Mexico and Thailand, weavings from Peru and Bolivia, dolls from many countries, and more. SERRV is an ecumenical marketing organization designed to provide a major alternative sales outlet to artisans in economically developing areas of the world. 8:30 a.m.-12:30 p.m., First Methodist Church, 120 S. State. Free admission. 663-0362, 662-6442.

★ Rally Ride: Ann Arbor Bicycle Touring Society. Fast-, moderate-, and slow-paced rides following a design similar to that used for sports car rallies. 9 a.m., old Amtrak station, Depot St. Free. 995-0559, 994-0044.

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

★ "Autumn at Osborne Mill": Washtenaw County Parks and Recreation Commission Nature Walk. Popular WCPARC naturalist Matt Heumann leads a walk upon the wooded slopes along the Huron River to see the autumn scenery at this beautiful and little-known river preserve. 10 a.m., Osborne Mill Preserve, E. Delhi Rd. (off Huron River Drive, south of Delhi Metropark). Free. 973-2575.

★ "My Five Years in New Zealand": Ann Arbor Unitarian Fellowship. Talk by retired electrical engineer Howard Vierra. 10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.

★ Monthly Potluck: Women's Crisis Center. A chance to meet the Women's Crisis Center volunteer staff and learn about its peer counseling services for women. Also, Pat Novelsky leads a discussion on alcoholism in families. Bring a dish (preferably vegetarian) to pass. Tea provided. All invited. Noon-2 p.m., St. Andrew's Church, 306 N. Division. Free. 994-9100.

Holiday Festival of the Arts. See 1 Saturday. Noon-5 p.m.

★ 3rd Annual Design a Bookmark Contest: Ann Arbor Public Library. Today is the deadline for entering the library's "Design a Bookmark" competition. Open to young people in kindergarten through 9th grade. Entries are judged for creativity and originality. Three winning designs and one runner-up will be chosen from each of four age divisions. The top winners in each category will have their designs reproduced and distributed through the library. Winners are announced November 17. Entry forms available beginning October 6 at the Main Library Youth Department and at all three branches. Limited to one entry per child. 1-5 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. Free. 994-2345.

The Mask Puppet Theater: The Ark. Popular local puppeteers Charlotte and David Faumann present two original puppet plays, "Halloween Mischief" and "The Tree that Cried." In both plays, the cast of large hand puppets stars Wally the Weasel, a spunky, mischievous character who is Mask Puppet Theater's most popular character. 2 p.m., The Ark, 637 1/2 S. Main. \$4 (children, \$2). 761-1451.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 2 & 3 p.m.

Experience The Excitement

The new Holiday Inn West Holidome & Conference Center offers year-round indoor pool, sauna, whirlpool, exercise room & ping pong. Tables, large screen t.v., video arcade, and full service atrium snack bar for meals, snacks and cocktails!

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Nov 6-9, 13-15
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Sunday - 2 pm

Tickets - Thur & Sun \$4
Fri & Sat \$6 (student rush \$4)
Tickets available in advance at
Michigan Theater box office
For more info call: 995-0532

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INTERNATIONAL PRESENTATIONS OF THE UNIVERSITY MUSICAL SOCIETY



November Presentations of the Musical Society



Vladimir Ashkenazy
Pianist
Sun. Nov. 2

A recital by this artist is always a highlight in any season, as area concertgoers know from his five previous Ann Arbor appearances. "The joy of music-making seems to ooze from his fingertips." *Philadelphia* (Replaces Cologne Radio Orchestra originally scheduled for Nov. 1) 4:00, Hill Auditorium.



The King's Singers
Sat. Nov. 8

Drawn together in 1968 at King's College, Cambridge, England, these accomplished singers of close harmony bring their extremely diverse repertoire, personal charisma, and musical excellence to Ann Arbor for the first time. "They really must be heard to be believed." *Washington Post* 8:00, Hill Auditorium.



**L'Orchestre National
de Lyon**
Tues. Nov. 11

Founded in 1969, this orchestra under Serge Baudo has a strong reputation as one of Europe's leading ensembles. Berlioz: *Overture to Beatrice et Benedict*; Bartók: *Violin Concerto No. 2*, Gerard Poulet, soloist; Henri Dutilleux: *Symphony No. 1*; Roussel: *Bacchus et Ariane*. 8:00, Hill Auditorium.



New Arts Trio
Tues. Nov. 18

Pianist Rebecca Penneys, violinist Hamao Fujiwara, and cellist Jeffrey Solow (a U-M faculty member) comprise this trio which won the prestigious Naumburg Award in 1980. Haydn: *Trio in C major*; Shostakovich: *Trio in E minor*, Op. 67; Ravel: *A-minor Trio*. 8:00, Rackham Auditorium.

The University Musical Society Burton Tower, Ann Arbor, MI 48109 Office Hours: Weekdays 9-4:30, Saturday 9-12
Call (313) 764-2538



Office of
Major
Events
presents



Eclipse Jazz welcomes

Earl Klugh

Thursday, Nov. 6
Hill Auditorium
8:00 p.m.



Monday, Nov. 10
Hill Auditorium
7:30 p.m.



Cleo Laine & John Dankworth

and the
Dankworth Quartet

Friday, Nov. 21
Hill Auditorium 8:00 p.m.



Eclipse Jazz
welcomes

Bobby McFerrin

Monday, Dec. 8
Power Center
8:00 p.m.



**Tickets on sale at the Michigan Union
Ticket Office and at all Ticketworld Outlets.
Charge by phone: 763-TKTS**

"Night Turns": Ann Arbor Dance Works. See 1 Saturday. 2 p.m.

"Top Girls": Brecht Company. See 1 Saturday. 2 p.m.

"Oedipus": U-M Project Theater. See 1 Saturday. 2 p.m.

★ **French Classical Organ Series: U-M School of Music.** First in a free series of four weekly recitals of 18th-century classical organ music performed by top U-M faculty keyboard performers on the U-M's Fisk-Silbermann mechanical-action organ. Today, U-M organist Marilyn Mason performs Couperin's *Messe a l'Usage des Couvents*. 4 p.m., U-M School of Music Bldg. organ recital hall, Batis Drive (off Broadway), North Campus. Free. 764-2500.

Vladimir Ashkenazy: University Musical Society. A household name among classical music lovers ever since he won the 1962 Tchaikovsky Competition in Moscow, Ashkenazy has recorded almost all the important works for piano by several major composers, including Mozart, Beethoven, Chopin, Rachmaninov, and Scriabin. This afternoon he performs works by Schumann (Novelettes Nos. 1 & 2 and Sonata No. 1 in F-sharp major) and Schubert (Two Pieces and the "Wanderer" Fantasy). 4 p.m., Hill Auditorium. Tickets \$10-\$24 in advance at Burton Tower and at the door. 764-2538.

"Twice Festival I": Sinewave Studios. This local group, devoted to performing contemporary music by local and well-known composers, opens its season with a one-day, two-concert festival featuring guest composer **Robert Ashley**, an influential pioneer in electronic music. A U-M graduate, Ashley was one of the co-founders in 1963 of Ann Arbor's legendary Once Group, which soon became the principal Midwest center for "happenings," multi-media experiments, and avant-garde operas. He is on hand for today's concerts and may sing in one or two of the pieces.

Ashley's music relies heavily on repetition, cunning manipulations of sound and silence, and other features derived from scientific principles of acoustics. But he plays this abstract element off against an invigorating base of popular song forms and idiomatic, often politically charged vocal texts.

The program for this afternoon's **electronic music concert** features Ashley's String Quartet *Describing the Motions of Large Real Bodies* (for string quartet modified by live electronics), his *The Wolfman* (for voice with live electronics), and his avant-garde choral work *She Was a Visitor*. Also, Sinewaves composer **Kurt Carpenter's** *Electronic Frankenstein* (for electronic tape) and two works by Sinewaves composer **Gerard Pape**, *Recordare* (for live and taped electronics and soprano recorder) and *The Sorrows of the Moon* (for soprano, baritone, and live and taped electronics). Performers are the **Cassini Quartet**, recorder player and soprano **Janet Pape**, New York City-based baritone **Thomas Buckner**, and Pape, Carpenter, **Gerald Brennan**, and **David Lau** on synthesizer.

This evening's concert of **contemporary music for chamber orchestra** features an excerpt from Ashley's video opera *Atlanta Strategy* and his *Odalisque* (for baritone, chorus, and chamber orchestra). *Odalisque* was originally written for baritone Buckner, when he was director of the San Francisco-based Arch Ensemble. Also, Carpenter's *Passacaglia Capriccioso* (for chamber orchestra), Pape's *Ivan and Rena* (a musical drama for voices, orchestra, electronic tape, and dancers), and **Sharon Hershey's** *Psyche et L'Amour* (for violin, cello, and piano). Performers are the **Ann Arbor Chamber Orchestra**, the **U-M Arts Choral**, and a dance troupe choreographed by **Whitley Setrakian**. 4 & 8 p.m., Michigan Theater. Tickets \$10 (students, \$5) for each concert, \$15 for both concerts in advance at the Michigan Theater and at the door. 668-8397.

★ **Israeli Folk Dancing: Hillel Foundation.** Every Sunday. Instruction followed by request dancing. Beginners welcome. 7:30-10 p.m., Hillel, 1429 Hill St. Free. 663-3336.

★ **"Women's Conscience and Economic Justice": 6th Annual EMU Christian Ethics Institute.** Also, November 3-4. The program opens with an ecumenical service featuring a sermon by this year's guest theologian, **Carol Robb** of the San Francisco Theological Seminary. She is best known for her essay "A Framework for Feminist Ethics," which is included in *Women's Consciousness, Women's Conscience: A Reader in Feminist Ethics*. 7:30 p.m., Holy Trinity Chapel, 511 W. Forest, Ypsilanti. Free. 483-5308.

1986 "Annie's" Gala Awards Ceremony: Washenaw Council for the Arts. Presentation of the WCA's 2nd annual awards recognizing the achievements and contributions of individual art-

ists, arts organizations, and art patrons in Washtenaw County. One major award and up to ten merit awards in each of three categories: "Excellence in an Artistic Discipline," "Outstanding Emerging Artist or Arts Organization," and "Excellence in Service to the Arts." Emcee is U-M voice professor **John McCollum**, the well-known tenor and raconteur who recently starred in the Kerrytown Concert House's Stephen Sondheim revue. Keynote address by **Barbara Goldman**, executive director of the Michigan Council for the Arts.

The awards ceremony is preceded at 7 p.m. by a wine and cheese reception and followed at 10 p.m. by an "afterglow," with entertainment by the Galliard Brass Ensemble, Whitley Setrakian's People Dancing troupe (who are hustling back and forth tonight between the Anniess and the Sinewaves concert at the Michigan Theater), the Ann Arbor Civic Theater (with a skit from an upcoming production of "Gypsy"), the Dexter Community Players, the acoustic duo Gemini with Percy "Mr. Bones" Danforth, and a special "Art Administrators' Folly," a comic musical performance by a quartet comprised of Michigan Theater director **Russ Collins**, Kerrytown Concert House director **Deanna Relyea**, Ann Arbor Summer Festival director **Allen Brown**, and Ars Musica director **Shelley MacMillan**. 7 p.m. (reception), 8 p.m. (awards), 10 p.m. ("afterglow"), Ann Arbor Inn. Tickets \$10 (for reception and awards) & \$25 (includes "afterglow") in advance at the Michigan Theater. 996-2777, 668-8397.



Kate Clinton calls herself a "fumerist" (feminist humorist); her comedy albums reveal a major talent who uses humor as an illuminating corrosive. Two shows at The Ark, Fri. Nov. 7.

Liz Story: EMU Campus Life. Concert by this stunning "new age" jazz pianist whose music blends elements of folk, rock, and mainstream jazz. Story recently switched record labels from Windham Hill to RCA, and pre-release copies of her debut RCA album are on sale at tonight's concert. 8 p.m., Quirk Theater, EMU campus, Ypsilanti. \$10.50 (students & seniors, \$7.50). 487-1221.

Open Mike: MainStreet Comedy Showcase. Every Sunday. A varied mix that usually includes performances by guest professional comedians from Detroit and by aspiring local amateurs. All local comedians invited to perform. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$2.50. 996-9080.

Sonic Youth: The Blind Pig. Spawned by New York City's anarchic "no wave" scene in the late 70s, this guitar-based rock 'n' roll quartet successfully blends a rough & ready gutbucket attack with an avant-garde artiness, resulting in what *New York Times* music critic Robert Palmer calls "alternating moods of mysticism and mayhem." Their latest LP, "E.V.O.L.," is currently number one on the *College Music Journal* charts. Opening act is **FIREHOSE**, one of L.A.'s hottest new bands. This trio features Mike Watt and George Hurley, two former members of the Minutemen, the great guerilla-rock trio that broke up following the death last summer of guitarist D. Boon. 9:30 p.m., The Blind Pig, 208 S. First. \$7 at the door only. 996-8555.

FILMS

Perry Bullard Film Series. "Nicaragua: The Dirty War" (Patry Lacourse, 1986). Informative, emotionally powerful documentary portrait of the war being waged by the Contra rebels against Nicaragua's civilian population. FREE. AH-A, 7:30 p.m. CG. "The Queen of Spades" (Thorold Dickinson, 1949). Macabre fantasy adapted from

Pushkin's tale about a Russian officer obsessed with learning the secret of winning at cards. MLB 4; 7 p.m. "Letter from an Unknown Woman" (Max Ophuls, 1948). Joan Fontaine, Louis Jourdan. See "Pick of the Flicks." MLB 4; 8:45 p.m. **HILL.** "Bedknobs and Broomsticks" (Robert Stevenson, 1971). Elaborate Disney musical fantasy mixing animation and live action. With Angela Lansbury, David Tomlinson, Roddy McDowell, and Sam Jaffe. Hillel, 8 p.m. SS. "Psycho" (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam. SA, 8 p.m. "April Fool's Day" (Fred Walton, 1986). Bloody horror. SA, 10 p.m.

3 MONDAY

★ **"Women's Conscience and Economic Justice":** 6th Annual EMU Christian Ethics Institute. See 2 Sunday. Today: lecture-discussion by guest theologian Carol Robb. 4 p.m., McKenny Union, EMU campus, Ypsilanti.

★ **Washtenaw Walkers' Club:** Washtenaw County Parks and Recreation Commission. Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. 7 p.m., County Farm Park, Platt Rd. just south of Washtenaw. Meet at Medford St. parking lot (off Manchester) for the morning walks, and at the Platt St. parking lot for the evening walks. Also, beginning in December (or in November if the weather gets bad enough), the walks move indoors to the Briarwood Mall Grand Court. Free. 973-2575.

★ **Ann Arbor Bridge Club.** Every Monday and Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. About 40 bridge players turn out each night. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. 7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). \$3 per person. Free to all first-time participants. For information, call 665-3805 (between 5:30 and 6:30 p.m.).

★ **Evening Voyages Tunes and Tales:** Ann Arbor Public Library. Also, November 10 & 17. Youth Department librarians present a storytelling program for listeners first grade through adult. Stories are primarily told rather than read, and music is an integral part of each evening's presentation. The theme of this week's program is "A Potpourri of Stories." 7:30-8:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Preceded by a short business meeting. 7:30 p.m., Cynabar Workshop (in the Performance Network complex), 404½ W. Washington. Free. 769-1675.

★ **Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. 7:45-9:45 p.m., Forsythe School band room, 1655 Newport Rd. \$25 annual dues. (First-time visitors welcome free.) 994-5772, 662-8374.

★ **Michigan Poetry:** Chris and George Tysh: Eye-mediae. Reading by these two Detroit poets. Chris, a teacher at Detroit's Center for Creative Studies, has written two books, *Secrets of Elegance* and *Porne*. George, the author of *Ovals*, is the coordinator of LINES, the Detroit Institute of Art's prestigious poetry series. 8 p.m., 214 N. Fourth Ave. \$3. 662-2470.

★ **Writers' Series:** Guild House. Every Monday. Tonight: poetry readings by Oakland University rhetoric professor Jack Zucker and by Kathleen Ripley Leo, editor of *Waiting for the Apples*, a poetry anthology funded by the Michigan Council for the Arts. Those interested in participating in the Guild House readings this year should call 662-5189. 8 p.m., Guild House, 802 Monroe. Free. 662-5189.

★ **"Reflections on Liberation Theology":** U-M Program on Studies in Religion. Every Monday through December 8. Part of a series of lectures by University of Lima (Peru) theology professor Gustavo Gutierrez, one of the formative voices in the articulation of the principles of liberation theology in late 60s Latin America. Each week's

lecture is self-contained, but since Gutierrez is following a planned syllabus, it becomes more important for the audience to have some minimal familiarity with the issues of liberation theology as the series moves along. "It's like watching a crystal slowly unfold," praises one listener who has been attending the lectures from the beginning.

Liberation theology is a Third World phenomenon common to Asia and Africa as well as Latin America. It takes various forms, all arising from an attempt to understand the conditions of the poor in the context of Christian theology. It looks forward to a total transformation of the structure of society, emphasizing a solidarity with the poor. Gutierrez's first book, *A Theology of Liberation* (1971), was a key document in the early stages of the liberation theology movement in Latin America. He has also written *The Power of the Poor in History* (1979) and the recent *We Drink from Our Own Wells: The Spiritual Journey of a People*, his answer to critics' charges that his theology focuses on socio-economic issues at the expense of spiritual matters. 8-10 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-4475.

★ **Sam Kinison:** Belkin Productions/WIQB-FM. Nicknamed "The Beast" by admiring colleagues, this former Pentecostal minister from Peoria is one of the country's fastest-rising young comics. A frequent guest on "Saturday Night Live" and the "David Letterman Show," Kinison made his film debut last year as the wacky Vietnam-vet history professor in Rodney Dangerfield's "Back to School." His onstage persona is the comedy equivalent of hardcore punk rock, at once angst-ridden and brutal, with a demonic offensiveness regularly punctuated by his trademark guttural scream.

"I guess my main comedy influences are Jesus, rock 'n' roll, and ex-wives," Kinison says. "I'm a product of middle-class mediocrity, and I want to get people through it." 8 p.m., Michigan Theater. Tickets \$10 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets, and at the door. To charge by phone, call 668-8397.

FILMS

No Films.

4 TUESDAY

★ **Election Day.** The Ann Arbor city ballot includes election of U.S. Representative, governor and other state-wide offices, state senator and state representative, state Supreme Court justice and various other judges, U-M regents, Michigan State University trustees, Wayne State University governors, and Washtenaw County commissioners. Also, three state ballot issues and two finance proposals for Washtenaw Community College. Polls open 7 a.m.-8 p.m. If you are unsure about where to vote, call the City Clerk at 994-2725.

★ **Coffee Break and Story Hour: Neighborhood Bible Studies.** Every Tuesday. All invited to join an interfaith Bible discussion over coffee. Also, supervised activities for children ages 3-5 and day care for children under 3. 10-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. 769-8008.

★ **Botticelli Game Players.** Popular name-guessing trivia game, very low-key and lots of fun, with usually from five to twenty players. All invited to participate or watch. Noon, Michigan League conference room #1 (small room across from the cafeteria). Free.

★ **Thomas Parkinson:** U-M English Department Visiting Writers Series. This University of California-Berkeley English professor reads his poems. Best known as the author of two critical studies of William Butler Yeats and the editor of *A Casebook on the Beats*, Parkinson has also published several volumes of poetry, including *Homage to Jack Spicer*, *Thanatos*, *Earth Poems*, and *The Canters of Thomas Parkinson*. 4 p.m., Rackham West Conference Room. Free. 764-0327.

★ **"The National Postsecondary Research Agenda: Governance, Teaching, and Learning":** U-M Center for the Study of Higher and Postsecondary Education Colloquium Series. Talks by Robert Berdahl, founding director of the University of Maryland National Center for Postsecondary Governance and Finance, and by former U-M School of Education dean Joan Stark, currently director of the U-M National Center for Research to Improve Postsecondary Teaching and Learning. In 1985 these two research centers were funded by the U.S. Department of Education to design and conduct a five-year program addressing major issues in their respective areas. 4-5:30 p.m., Rackham East Conference Room. Free. 764-0505.

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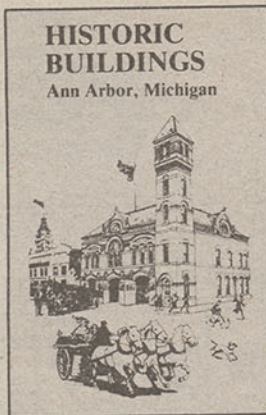
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November 28*, 29 and 30

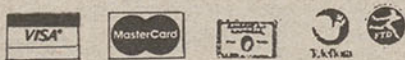
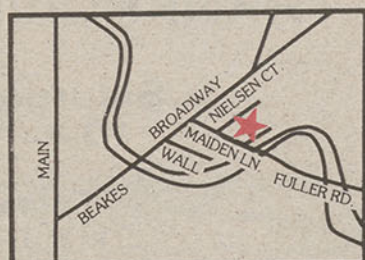
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6 p.m.-9 p.m.
11/29 Saturday
8:30-6 p.m.
11/30 Sunday
10:00-5 p.m.
**SPECIAL HOURS
FOR DECEMBER**
(through December 23rd)
Mon-Fri. 8:30-8:30
Saturday 8:30-6
Sunday 12 noon-5

★ **"Women's Conscience and Economic Justice":** 6th Annual EMU Christian Ethics Institute. See 2 Sunday. Today: lecture-discussion by guest theologian Carol Robb. 4 p.m., McKenny Union, EMU campus, Ypsilanti.

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginning jugglers should call for information about occasional free workshops offered by veteran club members. 6:30-9:30 p.m., Community High School, 401 N. Division. Free. 994-0368.

★ **Horse Care Clinic: Humane Society of Huron Valley.** Topics include health care, hoof care, grooming, feeding, and general horse care. Questions welcomed. 7-9 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. east of US-23). Free. 662-5545.

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or to participate in the weekly rehearsals of this award-winning local harmony chorus. 7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free. (\$10 monthly dues for those who join.) 994-4463.

★ **"Colored Pencil Techniques in Medical Illustration":** Guild of Natural Science Illustrators. Lecture/demonstration by U-M medical illustration professor Gerry Hodge. His own hyperrealistic art works, eclectic, often funny or macabre, are examples of the many artistic applications of medical illustration techniques. 7:30 p.m., 2nd floor, U-M Art & Architecture Bldg., 2000 Bonisteel Blvd., North Campus. Free. 994-6216.

★ **Monthly Meeting: U-M Science Research Club.** U-M astronomy professor Douglas Richstone discusses "Searching for Black Holes in Nearby Galaxies," and U-M environmental health professor Arnold Jacobson discusses "Where We Are in Radiation Risks." Refreshments. 7:30-10 p.m., Chrysler Center, 2121 Bonisteel Blvd. Free. 761-4320.

★ **Bi-weekly Meeting: Ann Arbor Camera Club.** Also, November 18. Club members show recent slides (tonight) and prints (November 18). Refreshments. All invited. 7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. (\$7.50 annual membership dues for those who join.) 663-3763, 665-6597.

★ **"Short Course on AIDS: The Need for Scholarship and Research":** U-M School of Public Health/U-M Rackham Graduate School. Also, November 5 & 7. The aim of this two-day program is to interest social and behavioral scientists in new research areas related to the AIDS epidemic, but it also offers a great chance for the general public to hear experts summarize for non-specialists the most current scientific knowledge about AIDS. "The intensity of biomedical research [on AIDS] is striking, but it has not been matched thus far by scholars in the social and behavioral sciences, whose potential contribution may be greater," says Rackham dean John D'Arms.

Today's topics: "The AIDS Epidemic: Introduction and Overview" by U-M School of Public Health dean June Osborn, an accomplished and compelling presenter of AIDS to lay audiences; and "The Epidemiology of AIDS in the U.S. and Worldwide" by U-M School of Public Health epidemiologist David Schottenfeld. Discussion follows both talks. 7:30-9 p.m., School of Public Health Bldg. 1 Auditorium, 109 Observatory at Washington Hts. Free. 764-8093.

★ **Drop-In Storytimes: Ann Arbor Public Library.** Every Tuesday (7:45-8:15 p.m.) and Wednesday (10:10-10:30 a.m.) through November 19. Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. 7:45-8:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

★ **"Karma, Reincarnation, and the Road to Freedom":** Rudolf Steiner Institute. Also, November 25. Part of a series of lectures by Ernst Katz on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series follow *An Outline of Occult Science*, Steiner's basic book. 8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-9355.

★ **Crossfire: Concordia College.** Contemporary Christian music by this missionary quintet of young people sponsored by the Lutheran Youth Encounter. Also, puppets, skits, and sing-alongs. 8 p.m., Concordia College Chapel, 4090 Geddes Rd. Free. 995-7300.

★ **University Campus Orchestra: U-M School of Music.** Yves Cohen conducts this all-campus orchestra. The program is highlighted by a performance of Mozart's Piano Concerto No. 22, with

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guest soloist **Louis Nagel**, one of the biggest stars of the U-M music faculty. Nagel performs this piece with the Berlin Philharmonic later this month. Also: Mendelssohn's Fingal Cave and Respighi's Pines of Rome. 8 p.m., Hill Auditorium. Free. 763-4726.

★ **The Harmonettes: Michigan Union Arts Programs Concert of the Month.** Performance by this popular U-M Women's Glee Club vocal octet. The program includes madrigals and other works to be announced. Rosalie Edwards directs. 8 p.m., Michigan Union Pendleton Room. Free. 764-6498.

The Rothchilds: Rick's American Cafe. This new music rock 'n' roll band from Toledo led by singer-songwriter-guitarist Tom Toth gained national recognition when their "Long after Summer" appeared on "Unsigned," Epic Records' compilation LP featuring "the ten best unsigned bands in the U.S." They went over well in their local debut last spring. 9:30 p.m., Rick's American Cafe, 611 Church St. \$2 at the door only. 996-2747.

Plan 9: The Blind Pig. This neo-psychedelic garage sextet from Rhode Island features a swirling, mesmerizing "wall of guitars" sound, atmospheric keyboards, and growling vocals by leader Eric Stumpo. Their first major label LP is called "Keep Your Cool and Read the Rules." 9:30 p.m., The Blind Pig, 208 S. First. \$4 at the door only. 996-8555.

FILMS

EYEMEDIAE/Goethe-Institut Ann Arbor. "The Films of Hans Richter." Three films by the leader of the Dada movement. "Ghosts before Breakfast" (1928) is an absurdist comedy notable for its use of pixilation (animation of natural images). "Rennsymphonie" (1928) is a quick paced, explosively cut sketch about horse racing. "8 x 8" (1957), an homage to Lewis Carroll's use of chess in *Through the Looking-Glass*, presents a surreal world where kings, queens, and other chess pieces act out heavily symbolic episodes. A collaboration with Jean Cocteau, this film features performances by Jean Arp, Yves Tanguy, Alexander Calder, and Max Ernst. \$3 (reservations recommended). 214 N. Fourth Ave., 8 p.m. MTF. "Blade Runner" (Ridley Scott, 1982). Harrison Ford. Futuristic sci-fi. Mich., 7:45 p.m.

5 WEDNESDAY

★ **Volunteer Information: Catherine McAuley Health Center.** Also, November 13. A chance to learn about volunteer opportunities at St. Joseph Mercy Hospital, Mercywood Health Building, Huron Oaks Chemical Dependency Treatment Facility, Maple Health Building, and Reichert Health Building. Complete orientation and training provided for all volunteer programs. All invited. 10-11 a.m., St. Joseph Mercy Hospital Education Center, 5301 E. Huron River Dr. Free. 572-4159.

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 4 Tuesday. 10-10:30 a.m.

★ **"Breaking into Advertising and Public Relations": U-M Taubman Program in American Institutions Career Insights Series.** Talks by Chicago Tribune advertising sales representative Kathy Cantor and The Berline Group account executive Alisa Smith. Discussion follows. Refreshments. Noon-1:30 p.m., Michigan Union Kuenzel Room. Free. 763-2584.

★ **"Health Fair for Seniors": U-M Turner Geriatric Services.** Also, November 12. Includes free hearing screening, blood pressure tests, and pharmacy consultations (bring your medicines and ask questions). Flu vaccinations available for \$3 donation. To make appointments for routine annual exams, foot soaks, and ear irrigations, call 764-6831. Information and brochures on community services available for the elderly. Also, today only, physician Mark Supiano discusses "Protecting Yourself against the Cold" (1 p.m.), social worker Lynn Stern discusses "Memory 60" (2 p.m.), and registered nurse Carole Mayer discusses "Love, Intimacy, and Aging" (3 p.m.). 1-4 p.m., 1010 Wall St. Free. 764-2556.

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice and bean dinner. Proceeds used to provide economic aid for the people of Central America. 6-7:30 p.m., Guild House, 802 Monroe. \$2 (children ages 6-12, \$1) donation. 668-0249.

★ **"Nursing during the Vietnam War": U-M Nursing History Society.** Speakers include retired U.S. Army Colonel Mildred Irene Clark Woodman, a

former chief nurse of the Army Nurse Corps (1963-1967); U-M nursing professor Elizabeth Allen, a former captain in the Army Nurse Corps (1967-1968); and U-M Hospital nurse clinician Sandra Wilson, also a former Army Nurse Corps captain (1968-1969). The audience is welcome to bring dinner trays from the Michigan League cafeteria. All invited. 6:15 p.m., Michigan League conference rooms 4-5. Free. 763-9435.

★ **"Being a Man": U-M Sexual Assault Prevention and Awareness Center.** Also, November 12 & 19. Second in a series of four weekly discussion of issues relating to what it means to be a male in 1986. Tonight: discussion of "Everyday Sexism." 7 p.m., Michigan League Studio (basement). The November 12 & 19 programs are in the Michigan Union Pond Room. Free. 763-5865.

"Contemplative Eye and the Inner Vision: The Theme of Enlightenment in the Work of Odilon Redon": Friends of the U-M Museum of Art. First in a series of three weekly lectures on Symbolist art by U-M Residential College lecturer Naomi Maurer. Refreshments. 7 p.m., U-M Museum of Art, S. State at S. University. \$2. 763-1231.

★ **"Fill-in-the-Block" Campaign: Recycle Ann Arbor.** Also, November 19. If you don't already receive monthly reminder tags about Recycle Ann Arbor's curbside recycling service, then you must live on a block without a block co-ordinator. Tonight's orientation meeting for prospective block co-ordinators offers a chance to remedy this situation yourself. 7:30 p.m., Ecology Center, 417 Detroit St. Free. 665-6398.

Country Joe McDonald: Joe's Star Lounge-in-Exile. Solo acoustic concert by the former leader and chief wit of Country Joe and the Fish, the most successful of all psychedelic-era San Francisco bands in blending rock 'n' roll with street theater and populist politics. After the band broke up in the early 70s, Country Joe launched a solo career, singing traditional country tunes, left-wing political standards, and Woodie Guthrie songs, along with original songs on antiwar, ecological, and feminist themes. Each of his many LPs over the past fifteen years contains more dross than pure gold, but fortunately it's only the gold he brings to his live performances. His last Ann Arbor appearance three years ago is remembered as one of the half dozen or so most intensely exhilarating performances in the history of the pre-exilic Joe's Star Lounge, which is high praise indeed. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$8.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 665-JOES, 761-1451.

★ **"Short Course on AIDS: The Need for Scholarship and Research": U-M School of Public Health/U-M Rackham Graduate School.** See 4 Tuesday. Today's topic: "Psychosocial and Behavioral Aspects of the AIDS Epidemic" by U-M School of Public Health epidemiology professor Jill Joseph, who has studied large age-groups of gay men at risk, and U-M psychiatry professor David Ostrow. 7:30-9 p.m.

★ **General Meeting: Washtenaw Ski Touring Club.** Socializing followed by presentation by a representative from Adventure Travel on various kinds of ski trips that are available. Cross-country skiers of all levels welcome. 7:30 p.m., Banfield's Bar and Grill, 3140 Packard. Free. 662-SKIS.

★ **"An Introduction to Radix": New Dimensions Study Group.** Local mental health activist Tory Butterworth outlines the principles of "Radix," a neo-Reichian educational approach to integrating mind and body by encouraging the release of long-suppressed emotions through sound, movement, breathing, and relaxation. 8 p.m., Yoga Center, 205 E. Ann. Free. 971-0881 (eves.).

★ **"Listening to Classical Music": SKR Classical.** Every Wednesday. Second in a series of informal classes by SKR Classical manager Jim Leonard, best known as the often controversial Ann Arbor News classical music critic. Leonard's talks give some attention to biography and history, but the main emphasis is on developing skills to listen to and enjoy classical music. 8-9 p.m., SKR Classical, 539 E. Liberty. Free. 995-5051.

★ **"Higher Education via Telecommunication: Friend or Foe?": U-M School of Information and Library Studies/U-M Communication Department/National Academy of Public Administration.** Talk by U-M president emeritus Robben Fleming, also a former president of the Corporation for Public Broadcasting. Fleming's talk is the keynote address of tomorrow's symposium on "Information Access in the 21st Century" (see listing). Reception follows. 8 p.m., Rackham Amphitheater. Free. 763-2281.

Tommy Keene: The Blind Pig. A pop-rocker in the tradition of Alex Chilton and Marshal Crenshaw,



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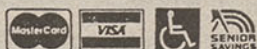
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Keene performs attractively simple and straightforward folk-rock tunes, embellished by a ringing mix of acoustic and electric guitars. His debut LP on Geffen Records, "Songs from a Film," earned wide critical praise. 9:30 p.m., *The Blind Pig*, 208 S. First. \$6 at the door only. 996-8555.

Hugh Borde's World Famous Trinidad Tripoli Steel Band: Nectarine Ballroom Caribbean Night. Also, November 26. This popular percussion ensemble is composed of Hugh Borde, his seven children, and a family friend. Originally from Jamaica, the Borde family has lived in Ypsilanti since 1977. Their music has been heard by audiences at the White House, Rockefeller Center, and at state fairs and college campuses throughout the country. Their sultry, high-energy music, mainly calypso and reggae, also includes elements of classical, jazz, and disco. The band is immensely popular with both listeners and dancers. Between sets, WCBN/WEMU DJ Tom Simonian spins dance records. 10 p.m., *Nectarine Ballroom*, 510 E. Liberty. \$3 at the door only. 994-5436.

FILMS

AAFC. "Petulia" (Richard Lester, 1968). Julie Christie, George C. Scott, Richard Chamberlain. MLB 3; 7 p.m. **"John and Mary"** (Peter Yates, 1969). Dustin Hoffman, Mia Farrow. MLB 3; 9 p.m. **HILL. "The Red Balloon"** (Albert Lamorisse, 1956). Oscar-winning fantasy short about a boy who becomes fast friends with a balloon he brings to life. Hillel, 7 p.m. **"The Red Shoes"** (Michael Powell & Emeric Pressburger, 1948). Superb adaptation of the Hans Christian Andersen fairy tale about a ballerina who falls in love and must choose between her art and her private life. Hillel, 7:35 p.m. **MTF. "Absolute Beginners"** (Julien Temple, 1986). Eddie O'Connell and Patsy Kensit rise from obscurity to become musical stars in postwar London. Music by David Bowie, who also has a major acting role. Mich., 7:45 p.m.

6 THURSDAY

"Information Access in the 21st Century": U-M School of Information and Library Studies/U-M Communication Department/National Academy of Public Administration. See 5 Wednesday. Day-long symposium on key public policy issues relating to access to knowledge and information. Speakers include National Academy of Public Administration president Ray Kline on **"The Federal Government and Information Policy: Implications for Public Access,"** U-M vice-provost for information technology Douglas Van Houweling on **"Information Access and Technology,"** and Kathleen Heim, dean of the Louisiana State University School of Library and Information Science, on **"National Information Policy and the Information Professions."** The program concludes with a panel discussion on **"Issues in Information Access,"** with panelists to be announced. 9 a.m.-5 p.m., *Ann Arbor Inn*. \$25 (includes lunch). 763-2281.

"Birds and Beasts": U-M Museum of Art Reporting to Parents Day. Docent-led tour of the museum's collections for elementary school children and accompanying adults. Each tour lasts 30 to 45 minutes, and children are assigned to groups according to grade level, K-3 or 4-6. Parents bringing children in both age groups tour with the younger children. 10 & 11 a.m., *U-M Museum of Art*. Free. Advance reservations required. 747-2067 (weekdays 9:30 a.m.-12:30 p.m.).

"The Sword in the Stone": Ann Arbor Public Library Reporting Day Program. Showing of this animated Disney film about the legend of King Arthur based on T.H. White's *The Once and Future King*. For school children in kindergarten through grade 6. Space limited; first come, first seated. 10 a.m., *Ann Arbor Public Library*, 343 S. Fifth Ave. at William. Free. 994-2345.

"Religions and the Middle East": U-M Program in Studies in Religion. Lecture by Anglican bishop Kenneth Cragg, who has lived in the Middle East intermittently since 1939 in both academic and ecclesiastical positions. A former editor of *The Muslim World Quarterly*, Cragg has translated four Arabic works into English and has written several important books about Islam and its relation to the other religions of the Middle East. 4 p.m., *Modern Languages Bldg.*, room 2011. Free. 971-5273, 662-5529.

"China": Michigan League International Night. Every Thursday. This week's cafeteria-style dinner features Chinese recipes. 4:30-7:30 p.m., *Michigan League Cafeteria*. \$6-\$8 average cost for a full meal. 764-0446.

"Computer Integrated Manufacturing, Composites, and the Center for Industrial

Innovations": Industrial Technology Institute/U-M Center for Research on Integrated Manufacturing Fall Seminar Series. Also, November 20. Today's lecturer is Christopher LeMaistre, director of the Center for Industrial Innovations at Rensselaer Polytechnic Institute. Refreshments. 3 p.m., *Chrysler Center Auditorium*, 2121 Bonisteel Blvd. Free. 764-6565.

"The Southwestern States": Huron Hills Lapidary & Mineral Society. Clarence and Hazel Morgan, rock hounds from South Lyon, present a slide-illustrated talk on their travels in the American Southwest. All invited. 7:30 p.m., *Concordia College Science Bldg.*, 4090 Geddes Rd. at US-23. Free. 665-5574.



In **"Hay Fever,"** Noel Coward's durable 1928 farce, a wealthy, spoiled, and self-indulgent family and their guests romp through a country weekend of family fights and unlikely liaisons. Presented by the EMU Players, Nov. 7-9 and 13-15.

★ Monthly Meeting: Citizens Association for Area Planning. Discussion of various planning issues, including "Ann Arbor Area 2,000," the current community-wide effort to plan for Ann Arbor's long-range future, and the city's 1987 capital improvements budget, which features a number of controversial road improvements (Geddes Ave. Plymouth Rd., Glacier Way, etc.) All invited. 7:30 p.m., *Community High School*, room 207, 401 N. Division at Kingsley. Free. 662-3833.

★ "Trekkling in the Himalayas and Tibet": Bivouac Adventure Travel Lecture Series. See 1 Saturday. Tonight: slide-illustrated lecture by Journeys International director Will Weber, a former Peace Corps volunteer and program director in the Nepal National Parks and Wildlife Department who has made more than fifty Himalayan treks. 7:30 p.m.

★ "The Story behind the Story": Friends of the Ann Arbor Public Library. Talk by the well-known children's author and illustrator Lillian Hoban, winner of a 1971 Christopher Award for her illustrations of her husband Russell Hoban's *Emmett Otter's Jug-Band Christmas*. Her self-illustrated books include *Stick-in-the-Mud Turtle*, *The Sugar Snow Spring*, and *Arthur's Honey Bear*. 7:30 p.m., *Ann Arbor Public Library*, 343 S. Fifth Ave. at William. Free. 994-2345.

★ Music Night: Pioneer High School. Marijean Quigley directs the Pioneer Symphony and Concert Orchestra, and Ken Westerman directs the Pioneer Singers and Cantando Choir. 7:30 p.m., *Pioneer High School Schreiber Auditorium*, 601 W. Stadium at Main. Free. 994-2189.

International Folk Dancing: U-M Folk Dance Club. Also, November 13. Open request dancing. All invited; no partner necessary. 7:30-9:30 p.m., *County Recreation Bldg.*, 4133 Washtenaw Ave. (entrance on Hogback). \$1.50. 665-0219.

Rory Block: The Ark. The daughter of folklorist Allen Block, Rory Block grew up in the company of many of the old-time country blues artists whose music she now performs herself. She's arguably the finest white female blues artist around, and one of the best contemporary blues singers of any sort. A deft, exciting finger-picking guitarist, Block sings both traditional and original material in a voice that glides easily between delicate lyrical shadings and powerful declamation. She enjoys a large and enthusiastic local following. 7:30 & 10 p.m., *The Ark*,

637 1/2 S. Main. Tickets \$7.50 in advance at School-kids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.

"Not I"/"Play": Performance Network. Also, November 7-9 & 13-16. David Hunsberger and Linda Kendall direct two of the great Irish modernist playwright Samuel Beckett's more esoteric stage pieces. In "Play," three adjacent burial urns contain the members of an ill-fated love triangle. Responding to a persistent beam of light, each of the three lovers tells and retells the old story of love and desertion, regret and remorse. "Not I" is a stream-of-consciousness monologue of a woman suddenly gifted with speech after a near lifetime of silence. Composed of seemingly disjointed fragments of memory, the monologue of this single, simple "Mouth" builds into a resonant, revealing mosaic of primordial human longings, doubts, and frailties. "I hope the piece may work on the nerves of the audience, not its intellect," Beckett said of this piece. 8 p.m., Performance Network, 408 W. Washington. Tickets \$5 (Thurs. & Sun.) & \$6 (Fri.-Sat.) in advance and at the door. For reservations, call 663-0681.

"Viva Vivaldi!": New American Chamber Orchestra. Formerly known as the Renaissance City Chamber Players, this popular Detroit-based conductorless ensemble of eleven string virtuosos is regarded as one of the most exciting young groups on the American classical music scene. Tonight's program of Vivaldi concertos includes concertos for two violins, for viola, for cello, for violin, and for violin and cello, and a concerto grosso for two violins, cello, and orchestra. Music director is violinist Misha Rachlevsky. 8 p.m., First Congregational Church, 608 E. William. \$9. 1-626-8742.

"A Little Night Music": UAC MUSKET. Also, November 7-8. Veteran Ann Arbor Civic Theater director Jim Posante directs U-M non-drama students in this romantic musical comedy about three mismatched couples, each of whom finally ends up with the right partner. The memorable Stephen Sondheim score includes "Send in the Clowns," "A Weekend in the Country," "Later," and more. 8 p.m., Power Center. Tickets \$7 in advance at the Michigan Union Ticket Office and at the door. 763-1107.

Earl Klugh: Eclipse Jazz. Originally from Detroit, guitarist Klugh is one of the hottest-selling jazz "crossover" artists: many of his fans are people not ordinarily attracted to jazz. His recordings include a couple of big-selling LPs with jazz pianist and U-M alumnus Bob James. 8 p.m., Hill Auditorium. Tickets \$13.50-\$15 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

"Top Girls": Brecht Company. See 1 Saturday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. Also, November 7-8. A Detroit-area native who performs frequently in Ann Arbor, Mitchell is a very animated musical comedian known for his song parodies, prop humor, and sight gags. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$7 (Fri.-Sat.). 996-9080.

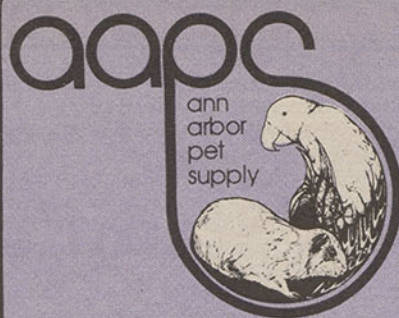
FILMS

CG. "Pather Panchali" (Satyajit Ray, 1954). Compassionate, poetic, beautifully photographed tale of a family's struggle to survive, told through the eyes of a child. First part of Ray's celebrated Apu trilogy. Sitar music by Ravi Shankar. Bengali, subtitles. AH-A, 7 & 9 p.m. **MED. "Easy Rider" (Dennis Hopper, 1969).** Peter Fonda, Dennis Hopper, Jack Nicholson. Nat. Sci., 7:30 p.m. **"The Hustler" (Robert Rossen, 1961).** Paul Newman, Jackie Gleason, Piper Laurie, George C. Scott. Nat. Sci., 9:15 p.m. **SS. "Attack of the Killer Tomatoes" (John DeBello, 1980).** Low-budget spoof of low-budget sci-fi movies. SA, 8 & 10 p.m.

7 FRIDAY

***"Animals: Tunes and Tales": Ann Arbor Public Library Reporting Day Program.** Storytelling program for school children in kindergarten through 6th grade. 2:30-3:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

***Annual Meeting: Housing Bureau for Seniors.** Program includes showing of the HBS Housing Option Project's new slide show, "Home Is Where: A Look at Housing for Senior Citizens." All invited. 3-5 p.m., Zion Lutheran Church. 1501 W. Liberty. Free. 973-0970.



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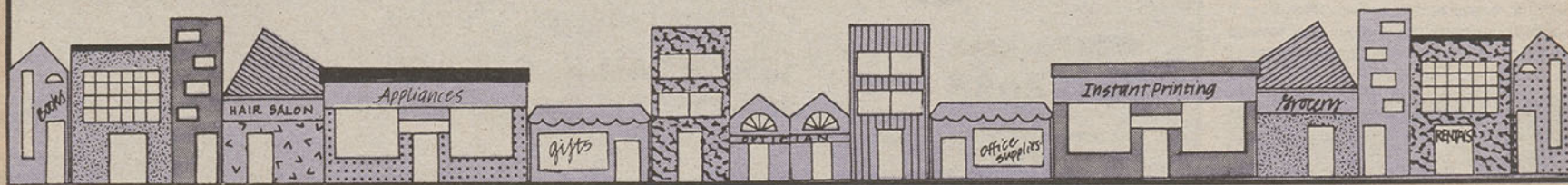
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★ **"Short Courses on AIDS: The Need for Scholarship and Research":** U-M School of Public Health/ U-M Rackham Graduate School. See 4 Tuesday. Today's topics: at 4 p.m., "Scholarly and Research Challenges of AIDS for the Social Science Community" by David Jenness, director of the Consortium of Social Science Associations; at 5 p.m., "The Projected Impact of AIDS on American Health and Society" by Frederick Robbins, a Nobel prizewinner in Physiology and Medicine from Case Western Reserve University. Today's lectures are in the auditorium of the School of Public Health Bldg. II on Washington Hts.

★ **M-Care Open House:** U-M Medical Center. A chance to check out the U-M's new health care facility across the street from Briarwood. Refreshments and various health promotion activities, including drawing for a free VIP Physical at MedSport in Domino's Farms. 5-7:30 p.m., 325 Briarwood Circle. Free. 763-7390.

★ **"Womyn's Afternoon Tea: Women's Crisis Center/Lesbian Network.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. 5-7 p.m., St. Andrew's Episcopal Church, 306 N. Division (use Lawrence St. entrance). Free. 761-9475, 763-4186.

U-M Women's Volleyball vs. Ohio State. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

U-M Ice Hockey vs. Ferris State. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

"The Music of Life": Crazy Wisdom Bookstore. Lecture/demonstration by local new age composer and musician Will Vukin. Preceded by tea at 7:30 p.m. 8 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. \$3 donation. 665-2757, 662-4902.

Talk-It-Over Friday: New Directions Single Adult Ministry. A monthly forum where singles can meet other singles and discuss spiritual, personal, and current issues in a comfortable setting. This month's topics: "Affirming Self and Others" and "Making and Breaking Commitments." Refreshments. This Christian organization is open to all faiths and ages. 7:30-8 p.m. (registration), 8 p.m., First Presbyterian Church Lewis Room, 1432 Washtenaw. \$2. 662-4466.

Kate Clinton: Act II Productions. Clinton is a popular feminist-humorist, or "fumerist," as she calls herself. She has been performing since 1981. Her two comedy albums, "Making Light, Making Waves" and the recent "Kate Clinton Live at the Great American Music Hall," reveal a major talent who knows how to use humor as an illuminating corrosive. "We are each equal to the task of making light," Clinton says. "Light enough to see where we are going in these dark times, and light enough to make women visible to each other." 7:30 & 9:30 p.m., The Ark, 637 1/2 S. Main. Tickets \$9.50 in advance at Schoolkids' and at The Ark, and at the door. 761-1451.

"The ABCs of American Music": Kerrytown Concert House American Music Week Celebration. "ABC" refers to the first initials of the composers whose work is performed tonight, U-M music professors William Albright and William Bolcom and two major contemporary American composers, Elliott Carter and George Crumb (a U-M graduate). The performers are composer Albright and Katherine Collier of the U-M music faculty on piano, flutist Jaqueline Hoft of the Interlochen Arts Academy faculty, Grand Rapids Symphony principal cellist Robert Madura, violinist Yizhak Schotten of the U-M music faculty, and mezzo-soprano (and KCH director) Deanna Relyea. Program: Carter's Pastorale for viola and piano, cabaret songs by Bolcom for mezzo-soprano and piano, selected piano pieces by Albright and Bolcom, and Crumb's Vox Balanæ (Voice of the Whale), a powerful, intensely symbolic work for amplified flute, piano, and cello inspired by the "singing" of the humpback whale. For this work, the musicians wear black masks and perform under deep blue stage lighting. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$6). Reservations suggested. 769-2999.

Ann Arbor Chamber Orchestra. This highly regarded local ensemble presents the first regular concert of its 9th season with a program highlighted by a guest performance by the Brazilian guitar virtuoso Carlos Barbosa-Lima. A former student of Isaias Savio and the legendary Andres Segovia, Barbosa-Lima is best known for his transcriptions of works by Scarlatti, Bach, and Handel, and his arrangements of material by Gershwin, Sondheim, and Carlos Jobim. Tonight the Chamber Orchestra accompanies him in Haydn's Symphony No. 94, "Cattle" from Thomson's The Plow that Broke the Plains, and Villa-Lobos' Concerto for Guitar. Also, local composer Kurt Carpenter's

Passacaglia Capriccioso, which was also performed at Sinewaves Studios' "Twice Festival I" concert on November 1 (see listing). 8 p.m., Michigan Theater. Tickets \$6-\$15 in advance and at the door. To charge by phone, call 996-0066.

"Hay Fever": EMU Players. Also, November 8-9 & 13-15. EMU drama professor Bob McElya directs EMU drama students in Noel Coward's sophisticated, witty "comedy of bad manners." Written in 1928, this characteristically British drawing-room farce was a hit with Ann Arbor audiences when the Civic Theater presented it during this year's Summer Festival. Based on the lifestyle of the famous English actress Laurette Taylor, the story concerns four spoiled and self-indulgent members of a wealthy family, each of whom invites an unannounced weekend guest to their country house. The result is a high-spirited, amusing weekend of surprising liaisons and familial discord. 8 p.m., EMU Sponberg Theater, EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St., turn right on Lowell to Ford St., and turn right onto Ford.) \$2.50 (Thurs.), \$6 (Fri.-Sat.), \$4.50 (Sun.). 487-1221.



Jazz pianist and composer Toshiko Akiyoshi regularly tops jazz polls, thanks to her brilliant fusions of Japanese music with many jazz styles, from bebop to big band. Her trio appears at The Ark, Sat., Nov. 8.

"Top Girls": Brecht Company. See 1 Saturday. 8 p.m.

"Oedipus": U-M Project Theater. See 1 Saturday. 8 p.m.

"Not I"/"Play": Performance Network. See 6 Thursday. 8 p.m.

"A Little Night Music": UAC MUSKET. See 6 Thursday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 6 Thursday. 8:30 & 11 p.m.

FILMS

ACTION. "Mr. Deeds Goes to Town" (Frank Capra, 1936). Gary Cooper, Jean Arthur. Nat. Sci., 7 p.m. "Mr. Smith Goes to Washington" (Frank Capra, 1939). James Stewart, Jean Arthur, Claude Rains. Nat. Sci., 9 p.m. **CG.** "Prix de Beaute" (Augusto Genina, 1930). Louise Brooks, in her only major sound film, stars in this Expressionist study about a young typist who wins a beauty contest and becomes an entertainer, only to be haunted by her sordid past. French, subtitles. AH-A, 7 & 9 p.m. **C2.** "Burroughs" (Howard Brooker, 1984). Engrossing documentary about novelist William Burroughs. Also, the cartoon short "Beatnik Magoo." MLB 4; 6:25, 8:30, & 10:20 p.m. **SS.** "Youngblood" (Peter Markle, 1986). Rob Lowe stars as a naive farm boy who must struggle to prove himself when he signs on with a semi-pro hockey team. SA, 8 & 10 p.m. & midnight.

8 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. All invited to join local bicyclists in slow-paced and moderate/fast-paced rides to the Dexter Bakery and beyond. Also, a 20-mile moderate/fast-paced ride leaves at 8 a.m. Note: Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. 8:30 a.m. Meet at the old Amtrak station, Depot St. Free. 994-0044.

★ **Holiday Arts & Crafts Fair: Concordia Guild of Ann Arbor.** Works by 69 artists and craftspeople include country folk art and furniture, quilted and smoked clothing, handblown glass, stained glass, vine wreaths, dolls, stuffed animals, wooden toys, a wide variety of needlework and knitting, Christmas ornaments, and more. Chili, homemade donuts, coffee, and cider available. 9 a.m.-4:30 p.m., Concordia College gymnasium, 4090 Geddes Rd. (just west of US-23). \$.50 admission (children under 12, free). 995-7300.

★ **Bazaar: King of Kings Lutheran Church.** Gift items, toys, holiday ornaments and decorations, and baked goods. Also, a children's corner for children to make ornaments. 9 a.m.-3 p.m., King of Kings Lutheran Church, 2685 Packard Rd. Free admission. 971-1417.

★ **Bazaar: West Side United Methodist Church.** Cookbooks, handmade comforters, crafts, attic treasures, and more. Soup & salad luncheon (11:30 a.m.-1 p.m.) for \$3; roast beef dinner (5 p.m.) for \$3-\$5.50. 9 a.m.-8 p.m., West Side United Methodist Church, 900 S. Seventh St. Free admission. 663-4164.

★ **Cottage Crafts Bazaar: Grotto Club.** Needlepoint, crocheted and knitted items, jewelry, dolls and dollclothes, wooden objects, Christmas ornaments, and more, all made by area women. 9 a.m.-4 p.m., Grotto Club, 2070 W. Stadium Blvd. Free admission. 663-1202.

★ **4th Annual Arts & Crafts Fair: Gelman Sciences.** Handcrafted items by Gelman employees and their families include stained glass, pillows, stuffed and wooden toys, crocheted and knitted items, jewelry, candles, candies, baked goods, wreaths, Christmas ornaments, and more. Free balloons for children. 9:30 a.m.-4:30 p.m., Gelman Sciences Warehouse, 600 S. Wagner Rd. Free admission. 665-0651.

★ **Biennial Christmas Bazaar: St. Francis Altar Society.** Also, November 9. Hand-made holiday gifts, collectibles, hand-dipped chocolates, and home-made candies, jellies, and jams. Raffle features \$500 grand prize. Snack bar. 9:30 a.m.-7:30 p.m., St. Francis School gymnasium, 2270 E. Stadium Blvd. Free admission. 973-9424.

★ **Bazaar: Northside Community Church.** Hand-made quilts, pillows, grapevine wreaths, silk screen prints, assorted Christmas items, and more. Bake sale. Silent auction of a king-sized quilt. 10 a.m.-5 p.m., 929 Barton Drive. Free admission. 662-6351.

Audree Levy's 13th Annual Winter Art Fair. Also, November 9. This popular and mostly high-quality fair features more than 250 juried artists and craftspeople from throughout the U.S. They exhibit paintings, photographs, pottery, jewelry, sculpture, glass, and more. Prices range from \$5 to \$1,000. Live chamber music by the Renard Quartet throughout the fair. 10 a.m.-8 p.m., U-M Track & Tennis Bldg., Ferry Field (off State St. at Hoover). \$2 (children under 10 with adult, free).

U-M Women's Swimming vs. Oakland University and Bowling Green State University. 10 a.m., Matt Mann Pool. \$1. 763-2159.

★ **"Fancy Pantry":** Kitchen Port. Marge Biancke demonstrates recipes from Helen Witty's cookbook of jams, jellies, chutnies, and other goodies to store in your cupboard or give as Christmas presents. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

★ **AAPEX '86: 12th Annual Ann Arbor Stamp Club Exhibition and Bourse.** Also, November 9. A must for local stamp collectors, this show also draws many non-collectors attracted by the aesthetic and historical appeal of its 100-frame exhibition displaying postage stamps from around the world. Also, more than 30 dealers. Specialty issues are available from the Arbor Postique, the Postal Service's philatelic window. You can purchase pre-cancelled cache envelopes or bring in your own envelopes to receive these special cancellations. 10 a.m.-6:30 p.m., Ann Arbor Armory, 223 E. Ann. Free. 761-5859.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 11:30 a.m., 2 & 3 p.m.

★ **"I Hate Football Ride":** Ann Arbor Bicycle Touring Society. Every Saturday. Moderate/slow-paced 50-mile ride to a place south of Ann Arbor. 1 p.m. Meet at Scarlett Intermediate School parking lot, 3300 Lorraine (off Platt south of Packard). Free. 971-5763, 994-0044.

★ **Weekly Meeting: Ann Arbor Go Club.** Every Saturday. All invited to play the ancient Asian board game, which is known as Go in Japan, Weich'i in China, and Paduk in Korea. Beginners welcome. 2-7 p.m., Mason Hall, room 1433. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 971-2894.



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★ **"Changing the Health Care Delivery System":** Gray Panthers of Huron Valley Community Open Meeting. All invited to participate in a group discussion of strategies for promoting the idea of national health care insurance. Refreshments. Gray Panthers is an intergenerational group for all ages. All invited. 2-4 p.m., Ann Arbor Fire Station 2nd floor conference room, 107 N. Fifth Ave. Free. 663-0786.

★ **"How Animals Prepare for Winter":** Waterloo Natural History Association. WNHA naturalist Krys Haapala leads a walk through the Waterloo Nature Center to learn what various animals are doing to prepare for winter, including hibernation, migration, and food storage. 2 p.m. Meet at Waterloo Nature Center parking lot, Bush Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., and go west on Bush Rd. The Nature Center is on the left.) Free. 475-8307.

U-M Women's Volleyball vs. Indiana. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

U-M Ice Hockey vs. Ferris State. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

Toshiko Akiyoshi: Eclipse Jazz. A brilliantly inventive artist, Akiyoshi fuses Japanese influences with a wide range of jazz styles from bebop to fusion. She has topped nearly every major jazz poll in several categories, including composer, arranger, and pianist. She is also the only woman in jazz history to write a repertoire for a big band and organize musicians to play it. Tonight she appears in a trio with bassist Jay Anderson and drummer Kenny Washington. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. General admission tickets \$9.50 in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

Swingin' A's Square Dance Club. Also, November 22. With caller Ted Shaw. All experienced dancers invited. 8-11 p.m., Forsythe School, 1655 Newport Rd. \$6 per couple. 662-6673, 663-8748.

Square and Contra Dance. With caller Rich McMath and live music by Dave Murphey, Garth Gerber, and Paul Winder. All dances taught; no partner necessary. 8-11:30 p.m., Pittsfield Grange Hall, Ann Arbor-Saline Rd. (1/2 mile south of I-94). \$4. 994-5650, 475-1481.

David Brenner: Prism Productions. Brenner was raised in a poor, working-class section of West Philadelphia, and his humor is based on applying a hard-boiled urban skepticism to all manner of contemporary middle-class cultural and social pretensions. One of the most popular and ubiquitous TV comedians for more than a decade, Brenner now hosts his own syndicated variety show, "Nightlife." In recent years he has also become a best-selling author, first with the autobiographically anecdotal *Soft Pretzels with Mustard* and then with *Revenge Is the Best Exercise*, a hilarious survey of health-conscious America. His latest book is *Nobody Ever Sees You Eat Tuna Fish*. 8 p.m., Michigan Theater. Tickets \$16.50 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 668-8405.

★ **"Nothin' But Concerti":** Ars Musica. Ann Arbor's nationally prestigious original-instruments chamber orchestra opens its 17th season with a program of concertos featuring five star soloists. World-renowned violinist **Stanley Ritchie**, a founding member of Aston Magna (the summer academy and festival in Boston, Massachusetts, devoted to the study of baroque arts and humanities), performs Vivaldi's Violin Concerto in D major. Ritchie also serves as guest director for tonight's concert. The great baroque lutenist **Paul O'Dette**, director of early music at the Eastman School of Music, performs Vivaldi's Concerto in D minor for lute. **Paul Gifford**, a Detroit native who currently works as an archivist at the University of Toledo, performs Salubini's brief Concerto for Psaltery, using an instrument he copied after the 1770 Venetian psaltery in the U-M Stearns Collection.

U-M music professor **Ed Parmentier**, in his second year with Ars Musica, earned a nomination for Record of the Year in 1985 from *Ovation* magazine for his recording on the Wildboar label. He performs J.S. Bach's Harpsichord Concerto in G minor. Finally, U-M music professor **Penelope Crawford**, regarded as one of the best contemporary fortepianists, returns to Ars Musica after a two-year absence to perform Mozart's Concerto No. 9 in E-flat for fortepiano.

Along with these impressive soloists, the 20-piece orchestra features a mix of Ars Musica veterans (oboists Grant Moore and Martha Stokely and violinists David Douglass, Dan Foster, and Keith



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Graves), recent additions (bassist Marc Haas and violinists Chantal Remillard, Carla Moore, and Mary Hostetler Hoyt), and newcomers (violinist Elly Winer and natural hornists Douglas Lundeen and David Thompson). 8 p.m., First Congregational Church, 608 E. William at S. State. Tickets \$8-\$12 in advance at the Michigan Theater and at the door. Also, a limited number of "Celebration Seating" tickets for \$25 (includes admission to an "after-glow" reception at the Kerrytown Concert House). To charge by phone, call 662-3976.



Paul O'Dette, the great baroque lutenist at the Eastman School of Music, joins the Ars Musica (and its outstanding fortepianist Penelope Crawford) in its season debut, Sat., Nov. 8.

Big Mountain Dance Benefit: Big Mountain Support Group. Dancing to African and reggae records spun by DJs Nkenge Zola and Tom Simonian. Proceeds go to the Big Mountain Defense Fund to prevent the forced relocation of Hopi peoples living at Big Mountain in Arizona. 8 p.m.-midnight or 1 a.m., First Unitarian Church, 1917 Washtenaw. \$4 minimum donation. 663-9119.

Celtic Harp Concert. Popular local Celtic harpist Laurel Emrys performs traditional Irish and Scottish melodies, along with several lively, fluidly tuneful original compositions, many of them written this past summer. Her concerts are known for their relaxed, friendly ambience and for the pleasantly varying moods of the music. Her most recent cassette recording, "Land beneath the Waves," was recently picked up for national distribution by Higher Octave Music of Santa Barbara, California. Also, Emrys accompanies astrologer Aura Glaser, owner of Crazy Wisdom Bookstore, who performs an improvisational dance. 8 p.m., Friends Meeting House, 1420 Hill St. Tickets \$5.50 in advance at Earth Wisdom Music, \$6 at the door. Reservations suggested. 665-5579.



Postage stamps in their small-scale glory at the Ann Arbor Stamp Club's annual AAPEX show and sale Nov. 8 and 9. Fun for serious philatelists and for casual collectors who buy stamps just because they like them. (Favorite stamps can be framed as prints or worn as pins.)

The King's Singers: University Musical Society. Founded in 1968 at King's College (Cambridge, England), this vocal sextet is known for its diverse repertoire and its thrilling close harmony singing. Program: English madrigals, Thomas Tallis's Lamentations of Jeremiah, Luciano Berio's Cries of London, Paul Drayton's Masterpiece, three songs by Frank Bridge, and a selection of pop songs, spirituals, and other lighter pieces. 8 p.m., Hill Auditorium. Tickets \$5-\$12 in advance at Burton Tower and at the door. 764-2538.

"Top Girls": Brecht Company. See 1 Saturday. 8 p.m.

"Oedipus": U-M Project Theater. See 1 Saturday. 8 p.m.

"Not I"/"Play": Performance Network. See 6 Thursday. 8 p.m.

"A Little Night Music": UAC MUSKET. See 6 Thursday. 8 p.m.

"Hay Fever": EMU Players. See 7 Friday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 6 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "What's New, Pussycat?" (Clive Donner, 1965). Peter Sellers, Peter O'Toole, Romy Schneider, Ursula Andress, Woody Allen. Nat. Sci., 7 p.m. **"The Party"** (Blake Edwards, 1968). Peter Sellers, Claudine Longet. Nat. Sci., 9 p.m. **ACTION. "Kiss of the Spiderwoman"** (Hector Babenco, 1985). John Hurt, Raul Julia. MLB 3; 7:30 & 9:30 p.m. **C2. "Kathe Kollwitz"** (1981). Documentary about this German Expressionist engraver. \$1.50. AH-A, 7 p.m. **"Edvard Munch"** (Peter Watkins, 1976). Documentary about this Norwegian Expressionist painter. Norwegian, subtitles. \$2.50 AH-A, 7:50 p.m. **HILL. "Planet of the Apes"** (Franklin Schaffner, 1968). Charlton Heston, Roddy McDowall. Adapted from Pierre Boulle's sci-fi novel by Rod Serling. Hillel, 7 & 9 p.m. & midnight. **MED. "Gallipoli"** (Peter Weir, 1981). Mel Gibson, Mark Lee. MLB 4; 7:30 & 9:30 p.m. **SS. "Youngblood"** (Peter Markle, 1986). Rob Lowe stars as a naive farm boy who must struggle to prove himself when he signs on with a semi-pro hockey team. SA, 8 & 10 p.m. & midnight.

9 SUNDAY

Ann Arbor Antiques Market. Last show of the season. This nationally important show, which started modestly 14 years ago at the Farmers' Market, now features over 300 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and everything is guaranteed. 8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

★Biennial Christmas Bazaar: St. Francis Altar Society. See 8 Saturday. 9:30 a.m.-2 p.m.

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. See 2 Sunday. 9:30-10:30 a.m. & noon-12:30 p.m., St. Aidan's Episcopal/Northside Presbyterian Church, 1679 Broadway.

★AAPEX '86: 12th Annual Ann Arbor Stamp Club Exhibition and Bourse. See 8 Saturday. 11 a.m.-5 p.m.

Audrey Levy's 13th Annual Winter Art Fair. See 8 Saturday. 11 a.m.-6 p.m.

★Life in a Bog': Waterloo Natural History Association. Last chance of the year to go on a naturalist-led tour of the Waterloo Nature Center's popular floating bog. Carol Strahler leads a leisurely hike through the beech woods to the tamaracks, sphagnum moss, insectivorous plants, and more. 1:30 p.m. Meet at Waterloo Nature Center parking lot, Bush Rd., Chelsea. (For directions, see 8 Saturday listing.) Free. 475-8307.

★Island Lake Recreation Area Hike: Sierra Club. Walk about five miles through woods and meadows, over upland and along the river bank, in this area just downstream from Kensington MetroPark. 1:45 p.m. Meet at River Bend picnic ground. For directions, meet at Ann Arbor City Hall at 1 p.m. or call 1-231-1257.

Mini-Matinee Club: Ann Arbor Recreation Department. The Goodtime Players, the Recreation Department's professional adult theater troupe, presents "Rip Roarin' Rodeo Revue," an original revue with songs, dances, and skits featuring Annie Oakley, Pecos Bill, and Calamity Jane. Also, storyteller Theresa Traverse tells "Native Tales from Many Places." For theatergoers ages four and older. 2 p.m., Stone School Auditorium, 2800 Stone School Rd. \$4 (children, \$2). 994-2326.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 2 & 3 p.m.

"Top Girls": Brecht Company. See 1 Saturday. 2 p.m.

"Oedipus": U-M Project Theater. See 1 Saturday. 2 p.m.

"Hay Fever": EMU Players. See 7 Friday. 2:30 p.m.

"Portrait of Blanche": Ann Arbor Silent Film Society. A feature film, two shorts, and two documentaries featuring the great silent film star Blanche Sweet, who died in September at the age of 94. Feature: "Judith of Bethulia" (D.W. Griffith, 1913) presents Sweet in the role that made her a star, as the Biblical heroine who is prepared to sacrifice herself to Holofernes to ensure the safety and happiness of her people. This film also features a brief appearance by Margaret Cadman, the mother of AASFS member Steve

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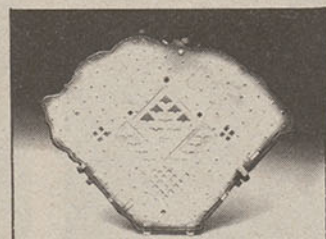
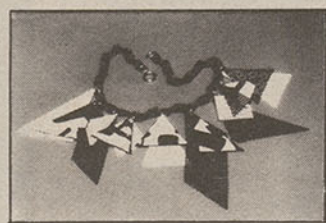
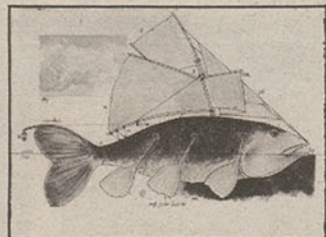
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Rogers. She appears as one of the ladies fleeing Holofernes's invading army. Shorts: "The Lonedale Operator" (D.W. Griffith, 1911) stars Sweet as a telegrapher who wires for help when the railroad payroll is held up, and in "The Painted Lady" (D.W. Griffith, 1912) Sweet is a young girl who, unlike her sister, scorns to paint and powder her face. Also, "Portrait of Blanche," a 1978 16mm color documentary in which Sweet talks about her experiences in silent film, and "Blanche Sweet Dedicates D.W. Griffith Plaque at Site of Biograph Studio," a super-8mm film made of this November 30, 1975, event by New York film critic Nelson Garringer. 3 p.m., Weber's Inn West Ballroom. \$2.50 (members, \$1.50) donation. 761-8286, 665-3636.

★ **Annual Fashion Show: U-M Panhellenic Association.** Representatives from more than twenty U-M sororities and fraternities model fall and holiday fashions from various local clothing stores, including Caren Charles, Talbots, Bivouac, Marty's His Lady and Marty's Men's Wear, Bagpiper, Steeplechase, Cat's Meow, NuSport, Benneton, Vintage to Vogue, Papagallo, and Redwood and Ross. 3:30-5 p.m., Tally Hall, E. Liberty at Maynard. Free. 662-3442.

★ **French Classical Organ Series: U-M School of Music.** See 2 Sunday. Today: Ed Partmentier, a member of both Ars Musica and the American Baroque Ensemble, performs Couperin's Suite II in D minor for harpsichord, along with organ works by d'Angelbert and de Grigny. 4 p.m.

★ **Basically Beethoven 14: U-M School of Music.** Fourteenth in an enormously popular series of chamber music recitals devoted to the smaller works of Beethoven and his contemporaries. Conceived by U-M music professor Eckart Sellheim and performed by his students. Today's program: Mozart's String Quartet in D major, Beethoven's Sonata in A major for piano and violin, and von Weber's Trio in G minor for piano, flute, and cello. 4 p.m., U-M School of Music recital hall, Baitz Drive (off Broadway). Free. 763-4726.

"Not I"/"Play": Performance Network. See 6 Thursday. 6:30 p.m.

"Don Wharton Live in Concert": Concordia College. Contemporary Christian music performed by this Walled Lake resident, backed by a four-piece band. 7 p.m., Concordia College gymnasium, 4090 Geddes Rd. (just west of US-23). \$3 at the door. 995-7300.

★ **"U-M Military Research": Women's Action for Nuclear Disarmament.** Panel discussion on a proposal by the U-M regents to relax current research guidelines to allow more military research on campus. Participants include U-M aerospace engineering professor John Taylor, U-M internal medicine professor David Bassett, and anti-military research U-M student activist Ingrid Koch. Topics include the implications for the U-M of increased military funding and the impact on U-M researchers who have fewer non-military options. Preceded at 7 p.m. by coffee and socializing. 7:30 p.m., St. Aidan's Episcopal/Northside Presbyterian churches, 1679 Broadway. Free. 761-1718.

Chenille Sisters: The Ark. The phenomenally popular vocal trio of Cheryl Dawdy, Connie Huber, and Grace Morand make their first Ann Arbor appearance since their triumphant performance on "Prairie Home Companion" in September. Not surprisingly, the folks at PHC were so impressed that the Chenille Sisters have been invited back. In case you haven't heard them yet, they perform delicious, often campy 3-part harmony arrangements of everything from the Andrews Sisters to the Ronettes and Bruce Springsteen, along with many exceptional originals. 7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets \$7 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 665-3717.

"In the Land of Israel": Celebration of Jewish Arts. Israel's most celebrated novelist and journalist, as well as one of its sharpest social and political critics, Amos Oz presents an address based on his recent book, a powerful social commentary on the Middle East political situation. Based on interviews with a diverse cross-section of characters from Israeli society, *In the Land of Israel* offers both a wide spectrum of political views and a fascinating gallery of human personalities.

Oz's talk is preceded by a performance by Tamir, an actress-dancer who has performed in numerous Shakespeare companies in New York and San Francisco. In her one-woman show, Tamir brings to life six characters from Oz's book. 8 p.m., Rackham Auditorium. Tickets \$5-\$10 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

Open Mike Night: MainStreet Comedy Showcase. See 2 Sunday. 9 p.m.

FILMS

CG. Classic Comedy Shorts. Includes a Harry Langdon short and two each by Buster Keaton and Harold Lloyd. FREE. MLB 4; 7 p.m. "Gun Crazy" (Joseph H. Lewis, 1949). Peggy Cummins is a femme fatale who leads gun-crazy John Dall into a life of crime. MLB 4; 9 p.m. SS. "Youngblood" (Peter Markle, 1986). Rob Lowe stars as a naive farm boy who must struggle to prove himself when he signs on with a semi-pro hockey team. SA, 8 & 10 p.m.



"Philip Glass: The Making of an Opera," Michael Blackwood's 1985 film made during rehearsals of "Akhnaten," is at Eyemediae, Tues., Nov. 11. Glass himself plays his celebrated avant-garde music—accessible, mesmerizing, dramatic, and original—in a Nov. 1 Michigan Theater concert.

10 MONDAY

"Stress, Distress, Disease": Faculty Women's Club Lunch & Listen. Lecture by Saline Community Hospital physician Paul Gerigk. 11:30 a.m.-1 p.m., Michigan League Michigan Room. \$6.25 (includes lunch). Reservations required by November 6. 971-6608, 769-7078.

★ **"Is There No Balm in Gilead, or Jerusalem, or Mecca, or Rome?": U-M Program in Studies in Religion.** Lecture by Anglican bishop Kenneth Cragg (see 6 Thursday listing). 4 p.m., 3050 Frieze Bldg., 105 S. State. Free. 971-5273, 662-5529.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries": U-M School of Art/Goethe-Institut Ann Arbor.** First in a series of special events running through December 3 in conjunction with the "Computer Graphics" exhibit in the Slusser Gallery (see Galleries listing). Today, University of California-Santa Cruz mathematics professor Heinz-Otto Peitgen discusses "The Beauty of Fractals: Mathematical Experiments or Art?" Fractal geometry is a mathematical study of forms recently developed by West German mathematician Benoit Mandelbrot to describe many of the irregular and fragmented patterns of nature. Preceded at 7 p.m. in the Slusser Gallery by an opening reception for the exhibit, featuring a demonstration of "Fractal Imagery" by IBM specialist Beth Walker. 7 p.m., U-M Art & Architecture Bldg. Slusser Gallery, 8 p.m., U-M Art & Architecture Bldg. Auditorium, Bonisteel Blvd., North Campus. Free. 764-0397.

★ **Evening Voyages Tunes and Tales: Ann Arbor Public Library.** See 3 Monday. Tonight's topic: "Stories of China and Japan." 7:30-8:15 p.m.

★ **"Reflections on Liberation Theology": U-M Program on Studies in Religion.** See 3 Monday. Lecture by Gustavo Gutierrez. 8-10 p.m.

★ **Writers' Series: Guild House.** See 3 Monday. Tonight: fiction readings by U-M creative writing graduate students Pat Lesko and Gilda Povolito. 8 p.m.

Sacred Solos and Duets for Sopranos and Organ. Sopranos Ellen Hargis and Janet Pape and organist Kenneth Sweetman repeat their program of sacred music from the baroque era that earned a standing ovation when first performed last summer at the American Guild of Organists' national convention in Detroit. Hargis is a former soloist with Ars Musica and the medieval ensemble Liaison. Since moving to Boston, she has been touring the U.S. and Europe with the Boston Camerata. Pape, a cantorial soloist at Temple Beth El in Flint, is best known locally from her performances at Ann Arbor Medieval Festivals and with Sinewave Studios. An associate of the Royal College of Organists, Sweetman is organist and choirmaster at

Mariners' Church in Detroit. The program includes solos, duets, and organ works by a variety of baroque composers, including Purcell, Boyce, Handel, Monteverdi, Lioncourt, J.S. Bach, and Couperin. 8 p.m., St. Clare's Episcopal Church/Temple Beth Emeth, 2309 Packard Rd. \$5. 971-2110.

Gallagher: U-M Office of Major Events. Gallagher is wacky post-hippie comedian who specializes in slapstick, nonsense, and sledgehammering a watermelon within squirting distance of the audience. 8 p.m., Hill Auditorium. Tickets \$13.50-\$15 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

Robyn Hitchcock and the Egyptians: Prism Productions. A former leader of the Soft Boys, Hitchcock is a modern British rocker whose style is something of a cross between Lou Reed and a young David Bowie. His original songs feature warmly textured, silvery guitar-based melodies and darkling lyrics of unusual intellectual and emotional depth. His newest LP, "Gotta Let This Hen Out," is a live recording made at London's legendary Marquee Club. He enjoys a rabid local following, and his Ann Arbor appearances always draw a full house. Opening act is Figures, a Minneapolis quartet that plays an elegantly scruffy pop-rock. 10 p.m., Nectarine Ballroom, 510 E. Liberty. Tickets \$10 in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 99-MUSIC.

FILMS

EYEMEDIAE. Michigan Film/Video. Recent experimental films and videos by Michigan artists. Submissions invited (call 662-2740). \$3. 214 N. Fourth Ave, 8 p.m.

11 TUESDAY

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to the Ann Arbor area within the past two years. 10 a.m.-noon. Free. For location and information, call 663-5082.

★ **"Booked for Lunch": Ann Arbor Public Library.** Former Community High School dean Connie Craft, an engagingly down-to-earth and humorous speaker, discusses two recent controversial best-sellers about contemporary male-female relationships, Robin Norwood's *Women Who Love Too Much* and Connell Cowan's *Smart Women/Foolish Choices*. Broadcast live on cable channel 8. Bring a sack lunch; coffee & tea provided. 12:10 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 994-2342.

★ **Emily Grosholz: U-M English Department Visiting Writers Series.** This Pennsylvania State University philosophy professor reads her poems, which have appeared in a variety of major journals. The influential British poet-critic Donald Davie describes Grosholz's first collection, *The River Painter* as "dauntingly distinguished" and praises its "grave and chaste sensibility, disenchanted without parading the fact, and witty without parading that either." 4 p.m., Rackham West Conference Room. Free. 764-0327.

★ **Veterans Day Commemoration: Michigan Alliance for Disarmament/American Friends Service Committee.** Rally with theater performances and music by popular singer-actress Elise Bryant of the Common Ground Theater Ensemble and other local performers to be announced. Also, various speakers. 5:30 p.m., Federal Bldg., E. Liberty at S. Fifth Ave. Free. 995-0183.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 4 Tuesday. 6:30-9:30 p.m.

★ **General Meeting: Huron Valley Rose Society.** Down-to-earth talk on soils and how to enrich them for roses by Charles Bethke, director of research and development for the Michigan Peat Company. All invited. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.

U-M Women's Volleyball vs. Central Michigan. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

"An Introduction to the Being and Teachings of Michael Ielhu": The Center for Present Happiness and Its Expression. Talk by local psychologist and human relations consultant Brenda Morgan. Bostonian Ielhu, who refers to himself as "The Innocent Catalyst," has been living in Ann Arbor the past year writing a book on his spiritual ideas. 7:30-9 p.m., Friends Meeting House, 1420 Hill St. \$3 donation. 747-9098.

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Check the symptoms you see in your child. Remember, these can develop over a period of many months. If you observe some of the following or if you know something isn't right with your child, we recommend you take action.

Physical Evidence

- ☐ Displays obvious drunkenness or red eyes, drooping lids, "thick" voice
- ☐ Paraphernalia among belongings such as pipes, roach clips, cigarette papers, glass vials, film containers or seeds.
- ☐ Increased or frequent use of eye drops

Family Impact

- ☐ Parents argue more about child's behavior
- ☐ Home situation becomes increasingly angry and volatile
- ☐ Child's moods determine the mood of the family
- ☐ Doesn't keep curfews

School

- ☐ Skips classes, whole days or drops out
- ☐ Drop in grades
- ☐ Drug-related graffiti on notebooks, papers

Behavior

- ☐ Has money but no job
- ☐ Extreme mood swings (euphoria, depression, hostility, oversensitivity)
- ☐ Talks about suicide, spirit world, devil
- ☐ Loses interest in hobbies or sports
- ☐ Drastic change of friends

There is hope. You may have taken the first step already by recognizing there is a problem. Call 572-4308 now for an adolescent assessment. Let's work together to beat drug abuse.

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★ **"Pay Equity and Comparable Worth":** National Organization for Women. All invited to participate in a discussion of the problem of unequal pay for men and women and possible solutions. Preceded at 7 p.m. by socializing. 7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 7:30 p.m.

★ **"Goddess Awareness":** Women's Crisis Center. Lecture on how to translate ancient matriarchal concepts into the present, by local women's counselor Mary Wolf, a "pagan feminist" who also uses the pre-Hellenic goddess name Metis. Discussion follows. Men and women invited. Proceeds to benefit the Women's Crisis Center. 7:30-10 p.m., Canterbury House, 218 N. Division. \$2 donation. 475-1453, 761-9475.

★ **Drop-In Storytimes:** Ann Arbor Public Library. See 4 Tuesday. 7:45-8:15 p.m.

Nanci Griffith: The Ark. One of the country's fastest-rising singer-songwriters, this Austin, Texas, native has had country hits with "Once in a Very Blue Moon" and "Love at the Five and Dime." She recently toured as the opening act for the Everly Brothers. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$8.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.

★ **"For the Right of a People to Live":** Ann Arbor Sister City Task Force. Talk about human rights abuses in Guatemala by Ronald Hoenes, president of the Guatemala Human Rights Commission, based in exile in Mexico City. Also, slide presentation about GAM, a mutual support group in Guatemala recently nominated for a Nobel Peace Prize. 8 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free.

L'Orchestre National de Lyon: University Musical Society. Founded in 1969, this orchestra under Serge Baudo is regarded as one of Europe's leading ensembles. Program: Berlioz's Overture to "Beatrice and Benedict," Dutilleul's Symphony No. 1, Roussel's Bacchus et Ariane, and Bartok's Violin Concerto No. 2., with soloist George Poulet. 8 p.m., Hill Auditorium. Tickets \$10-\$24 in advance at Burton Tower and at the door. 764-2538.

Dumptruck: The Blind Pig. This Boston-based rock 'n' roll trio blends bright, richly melodic neo-psychedelic melodies with dark-mooded, impressionistic lyrics. Their latest LP, "Positively Dumptruck," has sold well locally. 9:30 p.m., The Blind Pig, 208 S. First. \$4 at the door only. 996-8555.

FILMS

CG. "Lawrence of Arabia" (David Lean, 1962). Peter O'Toole, Alec Guinness, Anthony Quinn, Omar Sharif. AH-A, 7 p.m. EYEMEDIAE. "Philip Glass: The Making of an Opera" (Michael Blackwood, 1985). Shot during rehearsals for Glass's "Akhnaten," this film follows the progress of two very different productions of this opera, one in Germany and the other in Texas. Also, a look back at "Einstein on the Beach" and "Satyagraha," the first two operas by this influential and popular avant-garde composer who appeared at the Michigan Theater earlier this month (see 1 Saturday listing). \$3. 214 N. Fourth Ave., 8 p.m.

12 WEDNESDAY

★ **Original Graphic Art Exhibit and Sale:** Michigan Union Arts Programs. Also, November 13. Exhibit and sale of more than 800 pieces of original graphic art in various media by major American, European, and Asian artists. Includes antique works by Hiroshige, Kuniyoshi, Daumier, Goya, Hogarth, and others, along with a selection of Indian miniature paintings and manuscripts. Also, contemporary works by Calder, Chagall, Eggers, Maki, Kiro, Tajima, Saito, and many more. Organized by Marson Galleries of Baltimore, Maryland. Proceeds to benefit Michigan Union Arts Programs. 9 a.m.-5 p.m., Michigan Union Pond Room. Free admission. 764-6498.

★ **Drop-In Storytimes:** Ann Arbor Public Library. See 4 Tuesday. 10-10:30 a.m.

★ **"A Reporter's Notebook":** Town Hall Celebrity Lecture Series. Lecture by ABC-TV senior Washington correspondent Bettina Gregory. Proceeds go to the Margaret Waterman Alumnae Group's scholarships for U-M undergraduate women. 10:30 a.m., Lydia Mendelssohn Theater. \$8 at the door. 662-5314.

★ **"English Afternoon Tea":** Kitchen Port. In a repeat of a popular class, Julie Lewis shows how to prepare scones, English tea-time cakes, and a really good pot of tea. Noon-1:30 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **"Working in the Public Sector":** U-M Taubman Program in American Institutions Career Insights Series. Talks by Ann Arbor City Attorney Bruce Laidlaw and by political strategist Celinda Lake, currently candidate services director of the national Women's Campaign Fund. Discussion follows. Refreshments. Noon-1:30 p.m., Michigan Union Kuenzel Room. Free. 763-2584.

★ **"Health Fair for Seniors":** U-M Turner Geriatric Services. See 5 Wednesday. Also today: physician Ivan Duff discusses "Living with Arthritis" (1 p.m.), nutritionist Lynn Glaczewski discusses "Living a Healthy Life: Controlling Cholesterol" (2 p.m.), and registered nurse Florence Tillman displays aids for independent living, including talking clocks, walkers, pill dispensers, vision aids, and more. 1-4 p.m.

★ **"Antonio Stradivari: The Artist and the Chemist":** Huron Valley Section of the American Chemical Society. Lecture-demonstration by David W. Young, president emeritus and senior consultant of Young & Kather Associates and a former president of the American Institute of Chemists. Young's talk focuses on the varnish Stradivari used on his violins. 4 p.m., U-M Chemistry Bldg., 930 N. University. Free. 769-8010.

★ **Dog Training and Care Clinic:** Humane Society of Huron Valley. Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-8:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. east of US-23). Free. 662-5545.



Fast-rising singer-songwriter Nanci Griffith ("Love at the Five and Dime," "Once in a Very Blue Moon") does two shows at The Ark, Tues., Nov. 11.

★ **"Being a Man":** U-M Sexual Assault Prevention and Awareness Center. See 5 Wednesday. Tonight: showing of "Men's Lives," a film about where men's values and roles originate, from childhood to old age. Discussion follows. 7 p.m., Michigan Union Pond Room.

★ **"Symbols in Nature: The Spiritual Quest of Vincent van Gogh":** Friends of the U-M Museum of Art. See 5 Wednesday. 7 p.m.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries":** U-M School of Art/Goethe-Institut Ann Arbor. See 10 Monday. Today, a series of talks on computer graphics: U-M psychology and cognitive science professor Douglas Hofstadter, author of *Metamagical Themas* and the Pulitzer Prize-winning *Goedel, Escher, Bach*, discusses "Selection vs. Creation: An Artificial Intelligence Perspective on Computers and Creativity"; U-M art history professor Diane Kirkpatrick discusses "Digital Visions: The Imaging Possibilities of the Computer for the Artist"; U-M mathematics professor Carl Simon discusses "The Theory of Chaotic Dynamics"; U-M electrical engineering professor Terry Weymouth discusses "State of the Art Computer Graphics Applications"; and visual artist Greta Weekley discusses "Imaginative Encounters in the Computer Environment." Followed by a panel discussion on "Computer Graphics Enter a Brave New World." 7 p.m., Chrysler Auditorium, Bonisteel Blvd., North Campus.

★ **"Listening to Classical Music":** SKR Classical. See 5 Wednesday. 8-9 p.m.

★ **"Recent and Current Work: From Then to Now and Beyond":** U-M College of Architecture and Urban Planning. Talk by U-M T.S. Monaghan

Architect-in-Residence Gunnar Birkerts, an internationally recognized architect who designed the U-M Law Library's recent subterranean addition. 8 p.m., Rackham Amphitheater. Free. 764-1300.

★ **"Gypsy":** Ann Arbor Civic Theater. Also, November 13-15. Ted Heusel directs this popular, entertaining musical based on the life of Gypsy Rose Lee. The story focuses on Gypsy's mother, Mama Rose. The ultimate stage mother, she supervises every step of her daughter's career from a precocious child performer in burlesque shows to the top of her profession as the world's most famous stripper. The brassy, belting score by Stephen Sondheim and Jule Stein includes such hits as "Everything's Coming Up Roses," "Let Me Entertain You," "Little Lamb," and "Small World." Ann Arbor's nationally known singer-actress Judy Dow stars as Mama Rose, a role she first performed (also under Heusel's direction) twenty-two years ago in a 1964 Civic Theater production. The cast of forty-five also includes Kelly Lambert as Gypsy and veteran Civic Theater favorite Charles Sutherland as Gypsy's boyfriend, Herbie. Musical director is U-M Music School graduate student Andrew Lippa. 8 p.m., Michigan Theater. Tickets \$6-\$9 in advance at the Ann Arbor Civic Theater (338 S. Main) through November 7; at the Michigan Theater beginning November 10; and at the door. 662-7282.

★ **"The Swing":** Hill Street Players. Also, November 13 & 15-19. Mark Kaplan directs British playwright Edward Bond's biting drama about fear in small-town America. The action is based on a 1911 incident in Livermore, Kentucky, where a man charged with murder was executed on the stage of a local theater by a paying audience of vigilantes. Tonight's performance is followed by a wine & cheese buffet and a discussion with the director and cast. The Hill Street Players is a U-M student ensemble affiliated with Hillel. Its production of Sartre's "No Exit" earned rave reviews last winter. 8 p.m., Hillel Auditorium, 1429 Hill St. Tickets \$6 (students & seniors, \$5) in advance and at the door. 973-6197.

FILMS

AAFC. "The Trip" (Roger Corman, 1967). Peter Fonda, Susan Strasberg, Bruce Dern, Dennis Hopper. Screenplay by Jack Nicholson. MLB 3; 7 p.m. "Easy Rider" (Dennis Hopper, 1969). Peter Fonda, Dennis Hopper, Jack Nicholson, Karen Black, Phil Spector. MLB 3; 8:45 p.m. C2. "Marianne and Julianne" (Margarethe von Trotta, 1981). Absorbing tale of two sisters coming of age in Germany during the social turmoil of the 70s. One becomes a journalist to work for change within the system, the other becomes a terrorist. German, subtitles. Nat. Sci., 7 & 9 p.m. U-M Kelsey Museum of Archaeology/Archaeological Institute of America. "Land of the Pharaohs" (Howard Hawks, 1955). Jack Hawkins, Joan Collins, Dewey Martin. Pharaoh's theme song sung by Umm Khaloutm (Bob Dylan's favorite singer). Screenplay by William Faulkner, Harry Kurnitz, and Harold Jack Bloom. Preceded by a brief talk by Kelsey Museum visiting Egyptologist Roger McCleary, who discusses some of the film's notable archaeological accuracies and inaccuracies. \$.50-\$1. AH-B, 7:30 p.m.

13 THURSDAY

★ **Original Graphic Art Exhibit and Sale:** Michigan Union Arts Programs. See 12 Wednesday. 9 a.m.-5 p.m.

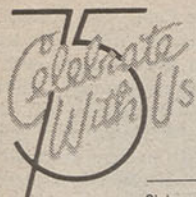
★ **Volunteer Information:** Catherine McAuley Health Center. See 5 Wednesday. 10-11 a.m.

★ **"Global Competitiveness and the Social Agenda":** Citizens Trust Lunch & Learn. Talk by economist Marina Whitman, General Motors' vice president for public affairs. This prestigious community lecture series generally results in well-prepared, insightful talks, with two added bonuses: a chance to meet interesting people at lunch, and a chance to ask the speaker questions. Noon, Campus Inn. \$6 (includes lunch). Reservations required. 994-5555, ext. 213.

★ **Arts at Mid-Day:** Michigan Union Arts Program. U-M harpsichord student Simon Dearsley performs works by John Bull, Sylvestre Bonnier, and others. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **"Perspectives on the Evolution of Obesity":** U-M Lectures on Evolution and Diet. Lecture by Rockefeller University professor of medicine Jules Hirsch. 4-6 p.m., Rackham Amphitheater (4th floor). Free. 764-8577, 764-2443.

★ **"Classic French":** Michigan League International Night. See 6 Thursday. 4:30-7:30 p.m.



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(Hint: Look for the answers at the McAuley Time Capsule.)

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2. Who stars in the longest running Children's TV show?

3. In what country did Catherine McAuley found the Sisters of Mercy?

4. What was the weather forecast for November 21, 1911?
(Hint: Check the front page of the November 21, 1911 *Ann Arbor News*)

5. How were vision charts 40 or 50 years ago different from the ones used today?

6. Where was the first St. Joseph Mercy Hospital located?

7. What were 3 things that might be in a doctor's medical bag in 1911?

8. How were wheelchairs in the early 1900's different from today's wheelchairs?

9. What bath soap was popular in the early 1900's and is still popular today?

10. What is the name of one building (other than St. Joe's) on the Catherine McAuley Health Center campus?



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★ **Country Crafters Bazaar.** Also, November 14-15. Handmade country folk art, dolls, teddy bears, aprons, quilts, woodburned items, herb items, and more. Bake sale and raffle. 6-9 p.m., 7570 Scio Church Rd. at Streiter Rd. Free admission.

★ **"Microcomputers for Women": Women of the University Faculty.** Talk by U-M librarians Rebecca Dunkle and Edie Dixon. Preceded at 5:30 p.m. by buffet dinner purchased in the Michigan League cafeteria. 6:30 p.m., Michigan League (conference room across from the cafeteria). Free. 761-4320, 747-0178.

★ **"A Holiday Affair": Briarwood Mall.** Two *Mademoiselle* travel editors are on hand to provide commentary for a fashion show previewing winter fashions from various Briarwood merchants. Preceded at 6 p.m. by complimentary hors d'oeuvres and a cash bar. 7 p.m., Sheraton University Inn Grand Ballroom. Free. 769-9610.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries": U-M School of Art/Goethe-Institut Ann Arbor.** See 10 Monday. Today: U-M graphic design professor Bruce Meader discusses "The MacIntosh and Graphic Design." 7 p.m., U-M Art & Architecture Bldg. Auditorium, Bonisteel Blvd., North Campus.

★ **"Main Street: A Portrait of Small-Town Michigan": Washtenaw County Historical Society.** Illustrated lecture by Detroit Free Press staff photographer Manny Crisostomo about his book of 210 photographs of 104 different Michigan Main Streets. A sesquicentennial publication of the Historical Society of Michigan, Crisostomo's book is available for purchase (\$28.95) at the meeting. 7:30 p.m., William L. Clements Library, 909 S. University at Tappan. Free. 764-2347.

★ **"Environmental Law": Sierra Club General Meeting.** Talk by U-M environmental law professor Joseph Sax. All invited. 7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 662-7727.

★ **Bread for the World.** All invited to join members of the local chapter of this Christian hunger-lobbying group to discuss domestic and world hunger issues. 7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 668-4064.

★ **"Exploring the Andes and the Amazon": Bivouac Adventure Travel Lecture Series.** See 1 Saturday. Tonight: slide-illustrated lecture by Tim Joslyn, director of the Living Science Foundation. Also, live animals, including a toucan, a boa constrictor, and Amazon parrots. 7:30 p.m.

★ **"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium.** See 1 Saturday. 7:30 p.m.

International Folk Dancing: U-M Folk Dance Club. See 6 Thursday. 7:30-9:30 p.m.

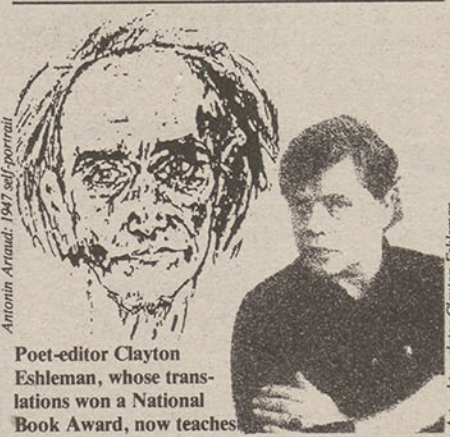
★ **"Who Wants to Write Like a Woman?": Netherlands-America University League.** Talk by U-M Dutch writer-in-residence Renate Dorrestein, a novelist and journalist who writes a weekly column for the Dutch equivalent of *Time* magazine and edits a Dutch feminist magazine. 8 p.m., U-M International Center, 603 E. Madison. Free. 763-8299.

★ **"The Best of Comedy Company Big Show": UAC Comedy Company.** Also, November 14-15. This popular U-M student comedy troupe presents two sketches from each of its previous five annual fall shows, including dramatic skits, vaudeville routines, parodies, and more. 8 p.m., Mendelsohn Theater. Tickets \$3 in advance at the Michigan Union Ticket Office, \$3.50 at the door. 763-1107.

Ann Arbor Dance Works: U-M Dance Department. Also, November 14-16 & 20-23. This exciting two-year-old resident professional dance company presents two completely different shows. On Thursdays and Saturdays (November 6, 8, 13, & 15), Bill De Young of the U-M dance faculty and U-M graduate dance student Marsha Pabalís reprise "Night Turns," a two-person performance piece that premiered earlier this month (see 1 Saturday listing).

On Fridays and Sundays (November 7, 9, 14, & 16), the program features six works choreographed by U-M dance faculty members Peter Sparling, Jessica Fogel, and Gay Delanghe. Sparling's "Iris," a quartet for four women, is a witty mosaic of four aspects of a single woman to a colorful Carlos Chavez score. Sparling's solo, a mercurial flight of fancy titled "Bright Bowed River," features a commissioned David Gregory score performed by U-M music faculty cellist David Solow. Fogel's pieces, both set to electronic synthesizer music by David Borden, are "Enfield in Winter," a quartet for four women that uses screens of projector light to create a shadow play between the dancers and the backdrop of the stage, and "Woman with a Pearl

Drop Earring," a serenely beautiful dramatic solo based on three 17th-century Jan Vermeer genre paintings. It is performed in period costume, against a slide projection backdrop by New York City visual artist George Deem. Delange's "Bill's Harpsichord Boogie," with a harpsichord score performed live by U-M music faculty composer Bill Albright, is a light-hearted trio that hints at an embroiled love triangle. Delange and Sparling each perform a solo excerpt from Delange's "Red, Black, and White," a work choreographed to the third act of Philip Glass's "The Photographer." Commissioned this fall by the Toledo Museum of Art, this work is based on the photographic images and autobiography of Eadweard Muybridge. 8 p.m., U-M School of Music Bldg. McIntosh Theater. Tickets \$6 (students & seniors, \$5) for one show or \$9 for two shows in advance at the Dance Department office 1310 N. University Court, and at the door. 763-5460.



Poet-editor Clayton Eshleman, whose translations won a National Book Award, now teaches English at EMU. He directs a dramatic reading of his translation of French poet Antonin Artaud's radio play, "To Have Done with the Judgment of God." Artaud, who spent from 1937 to 1946 in insane asylums, blended visionary poetry, prophetic harangue, and surreal satire to contrast "armored capitalism" and its attendant psychoses with the earth-born sanity of Mexican Indians' peyote rites. French radio banned the play as blasphemous and obscene. Critic Susan Sontag calls Artaud a "great, daring mapmaker of consciousness in extremis"; his work straddles the line between "reasoning and screaming." At Kerrytown Concert House, Nov. 13-14.

★ **"Livin' Fat": U-M University Players/U-M Black Theater Workshop.** Also, November 14-16. U-M drama graduate student Lundeanna Thomas directs U-M theater students in Judi Ann Mason's comedy of morals about the Carters, a poor Southern black family whose Christian values are sorely tested when fate offers them an opportunity to get rich quick.

The action begins when one of the family members, a college graduate working as a bank janitor, discovers a small fortune. This stroke of luck quickly turns from a blessing to big trouble, however, and the Carters find that they have let themselves in for more than they bargained for. The play's humor derives primarily from the way the Carters manage always to persuade themselves of their own Christian piety and wisdom even as they continually succumb, in typically human ways, to greed and self-interest. 8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. \$5 (students, \$3) in advance at the Michigan League ticket office and at the door. 764-0450.

★ **"To Have Done with the Judgment of God": Kerrytown Concert House.** Also, November 14. Poet-translator Clayton Eshleman directs a dramatic reading of his translation of the great modern French poet Antonin Artaud's only radio play. An inimitable blend of visionary poetry, prophetic harangue, and surreal satire, Artaud's work uses actors, drums, gongs, a xylophone, and an extraordinary range of voice effects to contrast the reigning psychoses of "armored capitalism" with an "earth-born" sanity embodied in the peyote rites of the Tarahumara Indians of Mexico. The play incorporates various expressive techniques—banging on walls and tables, screaming, etc.—Artaud learned during his stay in insane asylums. Written in 1947, it was recorded the day before its scheduled broadcast, which was canceled when the director of French Radio banned it as blasphemous and obscene.

Artaud is best known in the English-speaking world as an actor (he appeared in many early films, including Dreyer's "Jeanne d'Arc" and Gance's "Napoleon") and as the author of *The Theatre and Its Double*, a 1937 manifesto that provided the

theoretical basis for the Polish Lab Theater and Julian Beck's Living Theater. After a 1936 trip to Mexico, where he spent several months with the Tarahumara Indians, Artaud returned to Europe and was subsequently incarcerated in insane asylums from 1937 to 1946. Most of the poems, essays, and letters on which his literary reputation is based were written between 1945 and his death in 1948. Susan Sontag calls him "one of the great, daring mapmakers of consciousness in extremis: his work and presence reside on the boundary between being and non-being, art and non-art, reasoning and screaming."

Director Eshleman, who recently joined the EMU English Department faculty, is a highly regarded contemporary poet whose selected poems, *Name Encanyoned River* was recently published Black Sparrow Press. He also edits the influential literary journal *Sulfur*. The winner of a 1979 National Book Award for his translation of the poetry of Cesar Vallejo, Eshleman published his translation of "To Have Done with the Judgment of God" in 1982 in *Antonin Artaud: Four Texts*. Eshleman is joined in tonight's three-person cast by U-M theater lecturer Sara-Jane Kerr, an English-born actress who has performed on Broadway and in various regional theaters, and Earle Kingston, a former University of Hawaii acting teacher and professional actor who has appeared in the "Magnum, P.I." and "Hawaii Five-O" TV shows. He is in the area this fall with his wife, novelist Maxine Hong Kingston, who is a EMU visiting professor. The program also includes a recording of Artaud reading a section of the play from the original 1947 recording. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$5). Reservations suggested. 769-2999.

★ **"Top Girls": Brecht Company.** See 1 Saturday. 8 p.m.

★ **"Not I"/"Play": Performance Network.** See 6 Thursday. 8 p.m.

★ **"Hay Fever": EMU Players.** See 7 Friday. 8 p.m.

★ **"Gypsy": Ann Arbor Civic Theater.** See 12 Wednesday. 8 p.m.

★ **"The Swing": Hill Street Players.** See 12 Wednesday. 8 p.m.

Max Alexander: MainStreet Comedy Showcase. Also, November 14-15. Alexander is a New York City comic best known for his beguiling, self-deprecating humor and for his role in Federal Express commercials. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$7 (Fri.-Sat.). Reservations suggested. 996-9080.

FILMS

SS. **"North by Northwest"** (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint, James Mason. SA, 8 & 10 p.m.



Eddie Shaw, longtime leader of Howling Wolf's band and perhaps the world's leading blues saxophonist, plays Chicago blues classics and blues-funk originals with his Wolf Gang. Fri., Nov. 14, at the Blind Pig.

14 FRIDAY

★ **Country Crafters Bazaar.** See 13 Thursday. 9 a.m.-7 p.m.

★ **Bazaar: Bethlehem United Church of Christ.** Handcrafted items, attic treasures, Christmas



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decorations, and a bake sale featuring German baked goods. Luncheon served, 11 a.m.-1:30 p.m. 10 a.m.-3 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Free admission. 665-6149.

★ **"Ammunition for Peacemakers: Answers for Activists":** Guild House Noon Forum. Phillips P. Moulton discusses his book-length study of the issues of peace and war, recently published by the Pilgrim Press as the winning entry in a competition sponsored by the United Church of Christ. A former religion professor at the Union Theological Seminary and at the University of North Dakota, Moulton is currently at the U-M as a visiting scholar studying foreign policy and military history. The renowned economist Kenneth Boulding praised *Ammunition for Peacemakers* as "a clear trumpet of reason in a world of bedlam." Bring a bag lunch; soup & sandwich (\$1) optional. Noon, Guild House, 802 Monroe. Free. 662-5189.

★ **Ikebana Demonstration:** Ann Arbor Chapter of Ikebana International. Demonstration of the Japanese art of flower arranging by Elinor Yard, a founding member of the 13-year-old Ann Arbor chapter of Ikebana. Yard is an exponent of the Ohara school of Ikebana, best known for its emphasis on arrangements that evoke a natural landscape. 1 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. \$2. 663-4498.

★ **"Center Stage with Mademoiselle":** Briarwood Mall. Two *Mademoiselle* travel editors are on hand to do audience makeovers, talk about this year's fashion trends, and provide commentary for a fashion show featuring winter and holiday fashions from various Briarwood merchants. 3 & 7 p.m., Briarwood Grand Court. Free. 769-9610.

★ **Publication Party: Shaman Drum Bookshop.** All invited to celebrate the publication of the first issue of *Avaloka*, an Ann Arbor-based journal devoted to the study of traditional religions. The first issue includes essays by the well-known historian of Indian art and architecture Ananda Coomaraswamy, the Montreal-based Zen teacher Albert Low, and *Avaloka* editor Arthur Versluis, a Hopwood Award winner whose first book, *The Philosophy of Magic*, was published by Rutledge & Kegan Paul. Versluis is on hand to sign copies of the first issue. Refreshments. 4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.

★ **U-M Ice Hockey vs. Michigan State.** 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

★ **"Halley's Comet: What We Learned":** AstroFest 165 (U-M Exhibit Museum of Natural History/U-M Aerospace Engineering Department). "We astronomers did our best to tell you: 1985-1986 was the worst apparition in Halley's 2,000-year history," says AstroFest lecturer Jim Loudon. "And by and large, the news media competently spread the message, so that the 6,000 people who turned out during U-M's best telescopic observing period mostly understood that they were there for history, not spectacle, and that the best they'd see was a dim 'smur' (one observer's term for a smudged blur) of light."

"We may have been so concerned to warn you, however, that we forgot to tell you how much this event meant to us astronomers. With spacecraft and modern earth-based astrophysical equipment, we've already learned more about comets from this Halley apparition than in all the thousands of years before. Every spacefaring nation except China (which has the excuse of being too new at this game) and the U.S. (which has no excuse at all) sent spacecraft to Halley's, sending back pictures and other data. Among other things, the pictures showed for the first time that a comet's "nucleus" (until now just a theory explaining where its head and tail come from) actually exists. But it's rather different from what we thought it would be. I'll tell you about that surprise and many more."

7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. 426-5396.

★ **Bi-weekly Meeting: Expressions.** Also, November 22. Tonight's topics: "The Nature of Male Friendships" (for men only) and a second topic to be announced. Expressions is a 10-year-old group which provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. Casual dress; refreshments and socializing. 7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. No admittance after 8:45 p.m. \$3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). For information, call Phil at 665-9579.

★ **"Surviving the Holidays in an Intermarried Family":** Ann Arbor Jewish Cultural Society. Panel discussion on how to deal with children during the holiday season in families where there are both Christian and Jewish grandparents. Panelists include three intermarried Ann Arbor couples. Audience discussion follows. 8 p.m. Free. For location and directions, call 665-7842.

★ **"Macrobiotics and Healing":** Crazy Wisdom Bookstore. Talk by Robert Thibodeau, owner of the Mayflower Bookstore in Berkley, Michigan. Preceded by tea at 7:30 p.m. 8 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. \$3 donation. 665-2757, 662-4902.



Keiko Abe has almost single-handedly elevated the marimba to the status of a solo instrument with her tremendous energy in performing a repertoire ranging from classical music through folk to jazz and modern improvisational music. Two free School of Music performances: Fri., Nov. 14, with the excellent U-M Symphony and Concert bands, and Sat., Nov. 15, with the Percussion and Trombone ensembles.

★ **"The Bhagavad Gita and the Epistles of St. Paul":** Rudolf Steiner Institute. Also, November 28. First meeting of this bi-weekly study group devoted to Steiner's book. Participants should be familiar with Steiner's basic works. 8-9:30 p.m., 1923 Geddes Ave. Free. 662-6398.

★ **U-M Symphony Band and Concert Band:** U-M School of Music. H. Robert Reynolds and Donald Schleicher conduct these two talented, well-schooled U-M music student ensembles. The Symphony Band performance is highlighted by the world premiere of Akira Ifukube's *Lauda Concertante* for marimba and wind ensemble. Marimba soloist is Keiko Abe, widely regarded as the world's finest marimba player. While in town, she is also featured in a free concert of contemporary Japanese music (see 15 Saturday listing). The Symphony Band also performs Prokofiev's *March* and Schmidt's *Dionysiaques*. The Concert Band performs Vaughan Williams's *Toccatta Marziale*, Schwaner's *From a Dark Millennium*, and Gianini's *Symphony No. 3*. 8 p.m., Hill Auditorium. Free. 763-4726.

★ **"The Best of Comedy Company Big Show":** UAC Comedy Company. See 13 Thursday. 8 p.m.

★ **Ann Arbor Dance Works:** U-M Dance Department. See 13 Thursday. 8 p.m.

★ **"Top Girls":** Brecht Company. See 1 Saturday. 8 p.m.

★ **"Not I"/"Play":** Performance Network. See 6 Thursday. 8 p.m.

★ **"Hay Fever":** EMU Players. See 7 Friday. 8 p.m.

★ **"Gypsy":** Ann Arbor Civic Theater. See 12 Wednesday. 8 p.m.

★ **"Livin' Fat":** U-M University Players/U-M Black Theater Workshop. See 13 Thursday. 8 p.m.

★ **"To Have Done with the Judgment of God":** Kerrytown Concert House. See 13 Thursday. 8 p.m.

★ **Max Alexander: MainStreet Comedy Showcase.** See 13 Thursday. 8:30 & 11 p.m.

★ **Eddie Shaw and the Wolf Gang: The Blind Pig.** Ann Arbor debut of this longtime leader of Howling Wolf's band, widely regarded as the world's premier blues sax player. Shaw plays harmonica as well as tenor and alto sax, and he sings in a passionate throaty growl. His repertoire includes Chicago blues classics and an assortment of blues-funk originals. 9:30 p.m., The Blind Pig, 208 S. First. \$4 at the door only. 996-8555.

FILMS

★ **ACTION. "1900"** (Bernardo Bertolucci, 1977). Robert DeNiro, Gerard Depardieu, Donald Sutherland, Burt Lancaster. Nat. Sci., 7:30 p.m. U-M Center for Japanese Studies. "Lovable

Tramp Tora-san" (Yoji Yamada, 1969). First in an immensely popular series of films about a Japanese "Everyman," a born-loser with a heart of gold. Japanese, subtitles. FREE. AH-A, 7 p.m. MED. "The Godfather" (Francis Ford Coppola, 1972). Marlon Brando, Al Pacino, James Caan, Diane Keaton, Robert Duval. MLB 4; 7:30 p.m. SS. "Back to the Future" (Robert Zemeckis, 1985). Michael J. Fox, Christopher Lloyd, Lea Thompson. SA, 8 & 10 p.m. & midnight.

15 SATURDAY

★ **Country Crafters Bazaar.** See 13 Thursday. 9 a.m.-7 p.m.

★ **"The Universe of Dr. Einstein":** U-M Museum of Natural History Planetarium. See 1 Saturday. 11:30 a.m., 2 & 3 p.m.

★ **"Chilled Pumpkin Ginger Souffle":** Kitchen Port. Cooking demonstration by Julie Lewis. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

★ **Monthly Meeting: Detroit Storytellers League.** A chance to meet other storytellers and to hear some good stories. All storytellers and would-be storytellers invited. Bring a sandwich. Noon-3 p.m., location to be announced. Free. 761-5118.

★ **"When the IRS Comes to Collect Your Refused War Taxes, What Does Your Bank Do?":** Ann Arbor War Tax Dissidents/World Peace Tax Fund. All invited to join this group discussion. Bring a bag lunch; beverages provided. Noon-3 p.m., Wesley Foundation Pine Room, 602 E. Huron. Free. 663-2655.

★ **U-M Football vs. Minnesota.** 1 p.m., Michigan Stadium. \$14. 764-0247.

★ **"Livin' Fat":** U-M University Players/U-M Black Theater Workshop. See 13 Thursday. 5 & 9 p.m.

★ **Contra, Quadrille, and Square Dances:** Cobblestone Country Dancers. All dances taught; beginners welcome. Live music by Vinnie Tufo and Debbie Low with callers Robin Warner and Don Theyken. Casual attire. 8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church Rd., and go north onto Webster Church Rd.) \$3. 996-8359.



★ **Will Vukin, popular Ann Arbor New Age musician, celebrates the release of his "Spiritstones" cassette with a full moon concert, Sat., Nov. 15.** His compositions and instrumentation combine traditional elements (Native American, Asian, and Celtic folk music) with the music of natural sounds.

★ **"Contemporary Music from Japan":** U-M School of Music. Percussionists Michael Udow and Rebecca Kite and the U-M Percussion and Trombone Ensembles join the celebrated Japanese marimba virtuoso Keiko Abe for an evening of contemporary Japanese music. She is a member of the music faculty at Toho Conservatory in Tokyo and a leader of the Tokyo Quintet, and she is widely regarded as the world's greatest marimba player.

Abe has almost single-handedly elevated the marimba to the status of a solo instrument, establishing its versatility through a repertoire that includes every kind of music from classical, jazz, folk, and pop to modern and improvisation. Possessed of a flawless technique and great musicality, she is best known for the tremendous energy she radiates in performance. This energy reflects her intense power of concentration, which enables her to memorize long, difficult pieces in a single night.

Program: Isao Matsushita's *Airspace III* for marimba and timpani, Abe's *Wind in the Bamboo Grove* for solo marimba, Shin-ichiro Ikebe's

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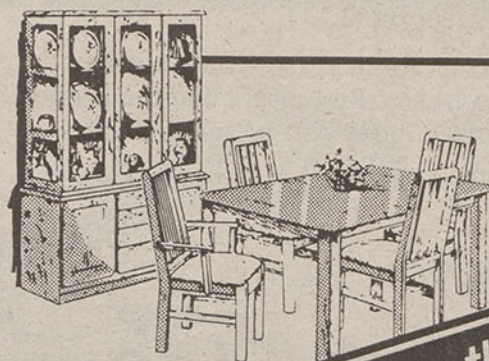
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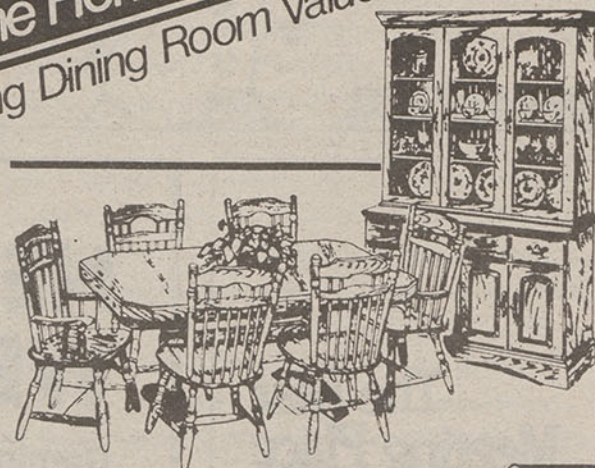
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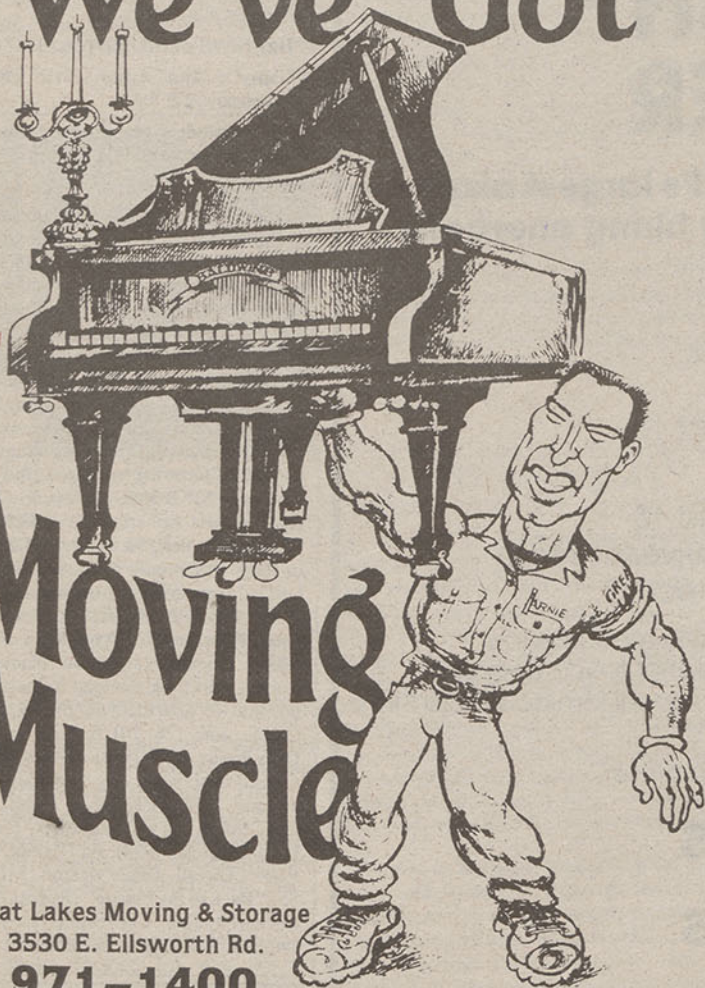
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"Spiritstones": Will Vukin in Concert. Popular local "New Age" musician and composer Will Vukin presents a Full Moon concert to celebrate the release of his latest cassette recording, "Spiritstones." Vukin's original compositions blend the music of natural sounds with Native American, Asian, and Celtic folk music. His instrumentation is a similar mix of the new-fangled and the traditional. It combines a multi-timbral polychronic synthesizer and computerized synthesizers with flutes, guitar, dulcimer, pennywhistle, recorder, and chanting. Vukin is joined by Paul Sihon on Indian tabla drums, guitars, keyboards, and percussion, and by local performance artist Shekinah, who provides environmental art, improvisational dance, and songs. 8 p.m., Friends Meeting House, 1420 Hill St. Tickets \$5 in advance at Earth Wisdom Music and Crazy Wisdom Bookstore, \$6 at the door. 662-2753.

Annual Fall Concert: U-M Men's Glee Club. Patrick Gardner directs America's second-oldest male chorus in a program of excerpts from operettas and musicals. Also, U-M songs and a performance by the Glee Club octet, The Friars. 8 p.m., Hill Auditorium. Tickets \$4-\$6 (students, \$3) in advance by calling 996-5625 or (beginning November 10) at the Hill Auditorium box office; and at the door.

Jose Luis Merlin: Kerrytown Concert House. This virtuoso classical guitarist appears in Ann Arbor as part of a tour sponsored by the Argentine Embassy. He performs with the Buenos Aires Quartet and other chamber ensembles and as a soloist with major symphony orchestras throughout South America. Tonight he performs works by Villa-Lobos, Ginastera, Lauro, and Piazzola. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$6). Reservations suggested. 769-2999.

"The Swing": Hill Street Players. See 12 Wednesday. 8 p.m.

"The Best of Comedy Company Big Show": UAC Comedy Company. See 13 Thursday. 8 p.m.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 8 p.m.

"Top Girls": Brecht Company. See 1 Saturday. 8 p.m.

"Not I"/"Play": Performance Network. See 6 Thursday. 8 p.m.

"Hay Fever": EMU Players. See 7 Friday. 8 p.m.

"Gypsy": Ann Arbor Civic Theater. See 12 Wednesday. 2 & 8 p.m.

Max Alexander: MainStreet Comedy Showcase. See 13 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. 19th International Tournee of Animation. Compilation of twenty award-winning animated shorts from around the world, including the 1984 Academy Award-winning "Charade," the 1984 Zagreb Festival-winning "Jumping," and "Vincent," a Disney claymation short narrated by Vincent Price that won the Chicago Film Festival's Golden Hugo. Other highlights include "Anijam," a short created by 22 internationally known animators, each doing a 15-second segment, and "Tony De Peltre," the first animated film to use a computer to bring to life a full 3-D animated character. MLB 3; 5, 7 & 9 p.m. **CG. "Educating Rita"** (Lewis Gilbert, 1983). Michael Caine, Julie Walters. Nat. Sci., 7 & 9:30 p.m. **C2. "An American in Paris"** (Vincente Minnelli, 1951). Gene Kelly, Leslie Caron. Also, the documentary short, "Erte" (Tony Ryan, 1979). AH-A, 7 & 9:30 p.m. **East Quad Film Series. "You Have Struck a Rock"** (1981). Documentary about black South African women who took the lead in mobilizing mass opposition to apartheid in the 1950s. FREE. East Quad, room 126, 701 E. University, 7 p.m. **"Six Days in Soweto"** (1981). Award-winning dramatic recreation of the six-day rebellion against apartheid in June, 1976. FREE. East Quad, room 126, 7:30 p.m. **MED. "The Godfather, Part II"** (Francis Ford Coppola, 1974). Al Pacino, Robert DeNiro, Robert Duvall, Diane Keaton. MLB 4; 7:30 p.m. **SS. "Back to the Future"** (Robert Zemeckis, 1985). Michael J. Fox, Christopher Lloyd, Lea Thompson. SA, 8 & 10 p.m. & midnight.

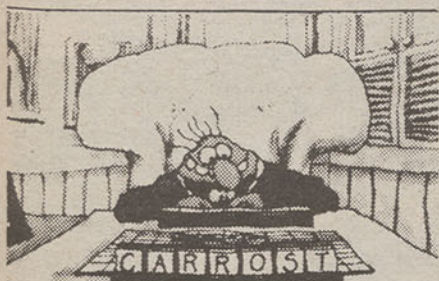
16 SUNDAY

"Holistic Health": Ann Arbor Unitarian Fellowship. Talk by local physician Dennis Cher-

nin. 10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. See 2 Sunday. 10:30 a.m.-12:30 p.m., St. Andrew's Episcopal Church, 306 N. Division.

***Botanical Gardens Tour:** Sierra Club. Club member Charlotte Lawrence leads a tour of the indoor gardens at U-M's Matthaei Botanical Gardens, along with a hike of the outdoor trails (weather permitting). 1 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. (\$1 admission charge to enter the indoor gardens.) 662-9395.



The 19th International Tournee of Animation, Sat., Nov. 15, at the Ann Arbor Film Co-op, shows 20 award-winning animated shorts. Shows at 5, 7, and 9 p.m. encourage kids to come, too.

***"Trees and Shrubs of Winter":** Waterloo Natural History Association. Learn how to identify southern Michigan's common trees and shrubs by their shape, bark, buds, and other wintry characteristics. Bring a hand lens if you have one; dress for the weather. 1:30 p.m. Meet at Waterloo Nature Center parking lot, Bush Rd., Chelsea. (For directions, see 8 Saturday listing.) Free. 475-8307.

***"Time Capsule":** Catherine McAuley Health Center. All invited to today's celebration of the 75th anniversary of the founding of St. Joseph Mercy Hospital. Special guests include the beloved children's TV show host **Captain Kangaroo** (yes, the real one), **Ronald McDonald**, and **Miss Michigan, Kelly Garver**. Ann Arbor's **Snuggles the Magic Clown** is also on hand. Historical displays include a 1911 doctor's office and a St. Joe's Baby Album, featuring baby photos submitted by more than 750 people born at St. Joe's. Commemorative T-shirts are given to all whose photos appear in the album or who present their St. Joe's birth certificate. Birthday cake and punch. 1:30-5:30 p.m., Reichert Health Bldg., Catherine McAuley Health Center campus, 5301 Huron River Drive. Free. 572-4000.



"Women in Judaism: Dialogue from the Right, Left, and Center" presents a panel of three prominent Jewish feminists on Sun., Nov. 16. **Blu Greenberg** (left) wrote *How To Run a Traditional Jewish Household*. **Susan Weidman Schneider** (center) edits *Lilith: The Jewish Woman's Magazine*. **Evelyn Torton Beck** edited *Nice Jewish Girls: A Lesbian Anthology* and translated *Isaac Bachevis Singer*.

***"Frontiers of Chaos: Computer Graphics of Fractal Boundaries":** U-M School of Art/Goethe-Institut Ann Arbor. See 10 Monday. Today: a video on "Computer Graphics" (noon, Slusser Gallery), and a lecture on "Chaos and Creativity" by Ilene Schuster, a video artist working in computers (7 p.m., U-M Art & Architecture Bldg., room 2107-8).

***New Ideas in Psychotherapy.** Local therapist Jeffrey von Glahn discusses his view that all psychological symptoms are caused by unresolved past experiences, and that there is a natural psychological healing process based on crying, shaking, laughter, etc. 7:30 p.m., *Friends Meeting House*, 1420 Hill St. Free. 434-9010.

***"The Great Lakes and Michigan Botany":** Michigan Botanical Club. Lecture by U-M Herbarium assistant curator Tony Reznicek. All invited. "Join us and learn about your roots." 7:45 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 475-7801.

***Evening Voyages Tunes and Tales:** Ann Arbor Public Library. See 3 Monday. Tonight's topic: "Stories and Songs from the Sea." 7:30-8:15 p.m.

***"How Nature Forms":** U-M College of Architecture and Urban Planning. University of Texas-Arlington architecture professor Martin Price discusses his own work. An architect whose designs are known for the way they resonate with their natural surroundings to an unusually rich degree, Price says, "One of the sources of regional architecture must be ecology and the landscape." 8 p.m., Rackham Amphitheater. Free. 764-1300.

***"Reflections on Liberation Theology":** U-M Program on Studies in Religion. See 3 Monday. Lecture by Gustavo Gutierrez. 8-10 p.m.

***Writers' Series:** Guild House. See 3 Monday. Tonight: poetry readings by U-M creative writing graduate student Anne Hutchinson and U-M English literature graduate student Deborah Montouri. 8 p.m.

Scott Johnson: Eyemediae. Performance by this New York City-based avant-garde composer and guitar virtuoso. Johnson combines elements of rock, blues, classical, and new music to create an exhilarating new idiom of American music. His LP on the Nonesuch/Icon label, "John Somebody," has been widely praised for the way, in the words of one reviewer, it "bristles with the sounds of contemporary America—the stinging whine of electric guitars, the vocalized chattering of saxophones, and the overlaid complexities of multitrack recordings." Johnson is currently working on a commission for the Kronos Quartet to be premiered at the Brooklyn Academy of Music's prestigious 1986 Next Wave Festival. 8 p.m., 214 N. Fourth Ave. \$7. Reservations recommended. 662-2470.

"The Musical Offering": American Baroque Ensemble. This new local chamber quartet reprises a program they first performed a year ago as the Ars Musica Soloists. Members are Lyndon Lawless on violin, Michael Lynn on baroque flute and recorders, Enid Sutherland on viola da gamba and violoncello, and Ed Parmentier on harpsichord.

One of J.S. Bach's last and greatest works, "The Musical Offering" juxtaposes compositions for solo harpsichord with pieces for violin, flute, and continuo. Unified by a 21-note theme, Bach's masterpiece combines mind-boggling virtuosity with a depth of feeling that borders on the mystical. Also, Handel's beautiful and sensuous Sonata in B minor for flute and violin. This work is included on the group's first album, scheduled for release this month. 8 p.m., Michigan League Vandenberg Room. Tickets \$10 in advance at HiFi Buys, SKR Classical, and King's Keyboard House, and at the door. 668-7628.

"The Swing": Hill Street Players. See 12 Wednesday. 8 p.m.

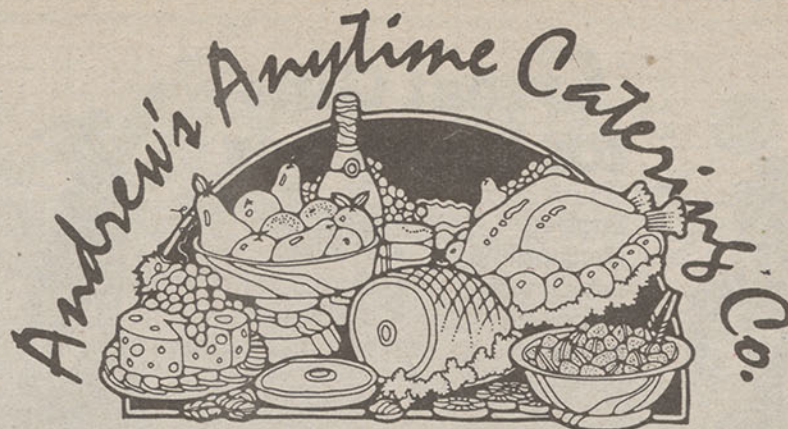
FILMS

MTF. "Ginger and Fred" (Federico Fellini, 1986). Marcello Mastroianni and Giulietta Masina portray an Italian Astaire and Rogers who are reunited after forty years for one last dance as part of a TV special. See "Pick of the Flicks." Italian, subtitles. Mich., 7:45 p.m.

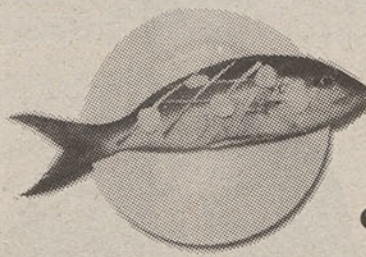
17 MONDAY

***"Medicine vs. Madison Ave: Fighting Smoke with Smoke":** U-M School of Public Health/U-M Department of Family Practice. Talk by anti-smoking fanatic Alan Blum, founder of Doctors Ought to Care. Having witnessed his smoking father's experience with cancer, Blum, now in his forties, single-mindedly devoted his life and career to the anti-smoking cause long before it was popular. His special focus was on awakening the then-inactive medical establishment to take an active role in lobbying against smoking. 1:30 p.m., School of Public Health Bldg. 1 Auditorium, 109 Observatory at Washington Hts. Free. 764-2132.

"Women in Judaism: Dialogue from the Right, Left, and Center": Hillel Foundation/Jewish Feminist Group of Ann Arbor. Panel discussion with three prominent Jewish feminists. Moderated by U-M Judaic Studies professor Anita Norich. Panelists are **Blu Greenberg**, author of *How to Run a Traditional Jewish Household* and *On Women and Judaism: A View from Tradition*; **Susan Weidman Schneider**, a founding editor of *Lilith: The Jewish Women's Magazine* and author of *Jewish*



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and *Female: Choices and Changes in Our Lives Today*; and *University of Maryland Women's Studies* director Evelyn Torton Beck, best known as editor of *Nice Jewish Girls: A Lesbian Anthology* and for her translations of the stories of Isaac Bashevis Singer. The panel discussion is followed by a question-and-answer session and a reception. 2 p.m., Hale Auditorium, U-M Business School Assembly Hall, Hill at Tappan. Tickets \$8 (students, \$5) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. 663-3336.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 2 p.m.

"Livin' Fat": U-M University Players/U-M Black Theater Workshop. See 13 Thursday. 2 p.m.

"The Swing": Hill Street Players. See 12 Wednesday. 2 & 8 p.m.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 2 & 3 p.m.

Maxton Bay in Concert. The Ypsilanti-based trio of Mark and Carol Palms and Sheila Warner performs traditional blues and Western swing and contemporary tunes by Nanci Griffith and other rising young folk-country songwriters. Opening act is local singer-songwriter Deborah Hinderer-Rusinsky. 4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5. 485-4787.

"625 Showcase-2": American Federation of Musicians Local 625. A chance to sample a broad cross-section of the local music scene at this festival featuring performances by members of the Ann Arbor local of the AFM. Proceeds to help eliminate Local 625's deficit. The performers: a children's concert by the Song Sisters, the acoustic duo of singers Julie Austin and Chris Barton (4 p.m.); riverboat Dixieland music by the popular duo of Ragtime Charlie Rasch and Sister Kate Ross (5 p.m.); a performer to be announced (6 p.m.); classical chamber music by The Ann Arbor Chamber Ensemble, a group of Ann Arbor Chamber Orchestra members conducted by AACO director Carl Daehler (7 p.m.); a special guest appearance by the Motor City Jazz Quintet from the Detroit AFM Local, a group WEMU DJ Michael Nastos calls "the hottest new group in Detroit" (8 p.m.); and an all-star "Showcase Jam" led by the Paul Vornhagen Quintet ("unquestionably Ann Arbor's finest jazz group," says Nastos). Participants in the jam session include out-of-towners Sherman Mitchell on trombone, Larry Nozero on sax, Doc Holladay on baritone sax, George Davidson on drums, and several Local 625 members, including pianists Larry Manderville and Harvey Reed, saxophonists Don Edwards and Vincent York, bassists David Stearns and Bird of Paradise owner Ron Brooks, guitarists David McCarthy and Marc Anderson, percussionist Dave Koether, trombonist Andy Neilson, trumpeter Max Morden, and vibraphonist Rob Piphio. Emcee is Ann Arbor's premier satirist, O.J. Anderson, the "Good Time Mime." 4-11 p.m., Ann Arbor Inn. Tickets \$5 (V.I.P. seating, \$10) in advance at the Ann Arbor Inn, Schoolkids', PJ's Used Records, the Ann Arbor Music Mart, Al Nalli's Music, and the Michigan Union Ticket Office; \$6 at the door. 668-8041 (M-F noon-4 p.m.).

★ French Classical Organ Series: U-M School of Music. See 2 Sunday. Today: U-M organ professor Michele Johns performs organ works by Boyvin, Lebeque, and Balbastre. 4 p.m.

"Not I"/"Play": Performance Network. See 6 Thursday. 6:30 p.m.

★ "National and Regional Mexican Flavors": Ann Arbor Culinary Historians. Talk by Rick Bayless, a former Ann Arborite now living in Chicago, where his Frontera Grill is scheduled to open at the end of the year. He is also the author of the forthcoming *Authentic Mexican: Regional Cooking from the Heart of Mexico*. 7 p.m., County Extension Service, 4133 Washtenaw Ave. (entrance on Hogback). Free. 764-7153.

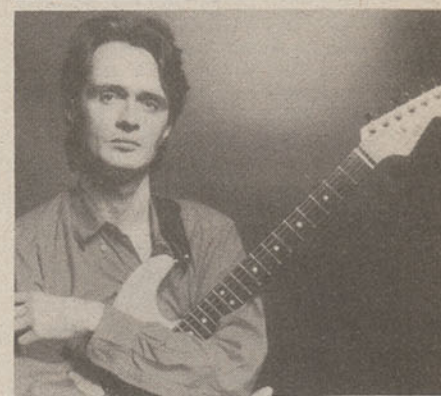
★ Monthly Meeting: Washtenaw County American Civil Liberties Union. All invited to ask questions or address the ACLU board on any civil liberties matter. 7:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. Free. 662-1334.

Ballroom Dance: Sheraton University Inn. Dancing to the music of Al Townsend and the Ambassadors, a 20-piece big band that's long been Ann Arbor's favorite ballroom dance band. Cocktails & light snacks available. 7:30-10:30 p.m., Sheraton Inn, 3200 Boardwalk. \$7.50 per person. 996-0600.

Teresa Trull: The Ark. Trull is a popular feminist chanteuse with an exciting, powerful voice who writes original songs in a sometimes jazzy, sometimes countrified pop-rock vein. She is accompanied by pianist Bonnie Hayes. Opening act is

Lucie Blue Tremblay, a singer from Montreal who is one of the fastest-rising new stars of women's music. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$9.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.

Open Mike Night: MainStreet Comedy Showcase. See 2 Sunday. 9 p.m.



Avant-garde composer and guitar virtuoso Scott Johnson performs at Eyemediae, Mon., Nov. 17. His LP, "John Somebody," "bristles with the sounds of contemporary America—the stinging whine of electric guitars, the vocalized chattering of saxophones, and the overlaid complexities of multitrack recordings."

FILMS

CG. "Triumph of the Will" (Leni Riefenstahl, 1935). Infamous, cinematically stunning documentary of the pageantry of Hitler's 1934 Nuremberg rallies, regarded as the greatest propaganda film of all time. See "Pick of the Flicks." German, subtitles. AH-A, 7 p.m. **"The Last Ten Days"** (G.W. Pabst, 1956). Albin Skoda, Oskar Werner. Excellent study of Hitler's downfall. German, subtitles. AH-A, 9:20 p.m. **MED. "Silver Streak"** (Arthur Hiller, 1976). Richard Pryor, Gene Wilder, Jill Clayburgh. MLB 4; 7:30 & 9:30 p.m. **MTF. "The Adventures of Mark Twain"** (Will Vinton, 1985). Claymation fantasy about Twain's last light-hearted look at mankind, featuring appearances by Huck Finn, Tom Sawyer, and other characters from his books. With the voice of James Whitmore. Mich., 7 p.m. **SS. "Back to the Future"** (Robert Zemeckis, 1985). Michael J. Fox, Christopher Lloyd, Lea Thompson. SA, 8 & 10 p.m.

18 TUESDAY

★ "Frontiers of Chaos: Computer Graphics of Fractal Boundaries": U-M School of Art/Goethe-Institut Ann Arbor. See 10 Monday. Today: a video on "Computer Graphics" (noon, Slusser Gallery), and a demonstration of "Computer Animation: Design and Directions" by representatives from Geoffrey and Jeffrey Productions (7 p.m., Slusser Gallery).

Tess Gallagher and Raymond Carver: U-M English Department Visiting Writers Series. These two versatile contemporary writers read their fiction and poetry. Gallagher has written three books of poetry and a collection of stories, *A Lover of Horses*, published earlier this year by Harper & Row. Critic Joy Williams praised Gallagher's stories for their "cheerfully ominous quality. Gallagher writes with great grace about aging people whose vision of irremediable loss is as sharp as the last daybreak," says Williams. Carver's fiction, which offers luminous portrayals of ordinary, unexceptional people, has been widely anthologized, and one of his collections, *Cathedral*, is a best-seller in Japan. His poetry collections include the recent *Ultramarine*, which the *Publisher's Weekly* reviewer describes as a "poetry without emotional highs and lows," recording "the subterranean rumblings of our existence like a seismograph." 4 p.m., Rackham Amphitheater. Free. 764-0327.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 4 Tuesday. 6:30-9:30 p.m.

★ "The Toughest Job You'll Ever Love": U-M International Center. Film about the experiences of Peace Corps volunteers in Asia, Africa, and South America. Former Peace Corps volunteers are on hand to answer questions after the film. 7:30 p.m., U-M International Center, 603 E. Madison. Free. 764-9310.

★ **Michigan Youth Symphony: Briarwood Mall.** Robert Debbaut, former assistant director of orchestras at the University of Missouri-Kansas City Conservatory of Music, directs this U-M-sponsored 100-member orchestra of area junior high school and high school musicians. Program to be announced. 7:30 p.m., Briarwood Mall Grand Court. Free. 769-9610.

★ **Bi-weekly Meeting: Ann Arbor Camera Club.** See 4 Tuesday. 7:30 p.m.

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 4 Tuesday. 7:45-8:15 p.m.

★ **U-M Arts Choral: U-M School of Music.** Edward Lundergan conducts this all-campus student choir in a diverse program ranging from a spiritual and "Shenandoah" to Mozart's "Solemn Vespers" and works by Gabrieli, Byrd, Bruckner, and Faure. Also, Robert Ashley's "She Was a Visitor," recently performed at Sinewaves Studios' "Twice Festival I" (see 2 Sunday listing). 8 p.m., Hill Auditorium. Free. 763-4726.

New Arts Trio: University Musical Society. Winner of the prestigious Naumburg Award in 1980, this ensemble includes cellist Jeffrey Solow of the U-M music faculty, pianist Rebecca Penneys, and violinist Hamao Fujiwara. Program: Haydn's Trio in C major, Shostakovich's Trio in E minor, and Beethoven's Archduke Trio. 8 p.m., Rackham Auditorium. Tickets \$5-\$13 in advance at Burton Tower and at the door. 764-2538.

★ **"The Swing": Hill Street Players.** See 12 Wednesday. 8 p.m.

FILMS

CG. **"The Seventh Seal"** (Ingmar Bergman, 1956). A disillusioned knight on his way back from the Crusades (Max von Sydow) tries to solve the mysteries of life while playing a game of chess with Death. See "Pick of the Flicks." Swedish, subtitles. AH-A, 9 p.m. **EYEMEDIAE.** **"Down in Cajun Country."** Two 1973 films by Les Blank about the life and music of French-speaking blacks in southeast Louisiana's Cajun country. **"Dry Wood"** focuses on older, more rural Cajun music, featuring the music of "Bois Sec" Ardoid, his sons, and Canray Fontenot. **"Hot Pepper"** features the music of zydeco king Clifton Chenier. 214 N. Fourth Ave., 8 p.m.

19 WEDNESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 4 Tuesday. 10-10:30 a.m.

★ **"Fish Chowders": Kitchen Port.** Cooking demonstration by Mike Monahan of Monahan's Seafood Market. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries": U-M School of Art/Goethe-Institut Ann Arbor.** See 10 Monday. Today: a video on "Computer Graphics." Noon, Slusser Gallery.



Cross-country skiers meet weekly Wednesdays at Banfield's Bar and Grill to socialize, share information, and fantasize about winter ski trips.

★ **"Gift of the Magi": True Grist Dinner Theater (Washtenaw Council for the Arts).** Continues every Wednesday (1 p.m.), Thursday through Saturday (6:30 p.m.), and Sunday (1 p.m.) through December 23. Charles Burr directs this musical adaptation of O. Henry's warm-humored Christmas tale about a devoted, selfless couple. 1 p.m. (lunch), 2 p.m. (show), True Grist Dinner Theater and Restaurant, Homer, Mich. (Take I-94 west to Exit 156 and follow M-60 into Homer. The theater is on M-60.) \$15 (Wed.), \$16 (Thurs.), \$17 (Sun.), \$19 (Fri.), \$20 (Sat.). Ticket price includes dinner or lunch. Reservations required. (517) 568-4151.

★ **Wild Bird Care Clinic: Humane Society of Huron Valley.** For children ages 12 and older. Participants learn to identify common winter birds and what to feed them, and build a bird feeder to take home. 7-9 p.m., Leslie Science Center, 1831 Traver Rd. \$5. Pre-registration required. 662-7802.

★ **Orientation: Fourth Avenue People's Food Co-op.** See 1 Saturday. 7-8:30 p.m.

★ **"Being a Man": U-M Sexual Assault Prevention and Awareness Center.** See 5 Wednesday. Tonight: local psychotherapists Michael Andes and Jim Wilton lead a discussion on "How Men Treat Each Other." 7 p.m., Michigan Union Pond Room.

★ **"From Here to Eternity: Paul Gauguin's Journey Towards Nirvana": Friends of the U-M Museum of Art.** See 5 Wednesday. 7 p.m.

★ **General Meeting: Washtenaw Ski Touring Club.** Socializing followed by members discussing their interesting experiences on Michigan ski trails. Cross-country skiers of all levels welcome. 7:30 p.m., Banfield's Bar and Grill, 3140 Packard. Free. 662-SKIS.

★ **"Fill-in-the-Block" Campaign: Recycle Ann Arbor.** See 5 Wednesday. 7:30 p.m.

★ **"Computers and Music": New Dimensions Study Group.** Local computer programmer and musician Tim Wellman demonstrates and discusses some of the ways computer technology is changing the way music is composed and produced. 8 p.m., Yoga Center, 205 E. Ann at Fourth Ave. Free. 971-0881 (eves.).

★ **"Listening to Classical Music": SKR Classical.** See 5 Wednesday. 8-9 p.m.

Michael Deren: Ann Arbor Council for Traditional Music and Dance House Concert. In character as a lumberjack/shanty boy, Deren shares songs and stories about life in the lumbercamps of northern Michigan in the 1870s. He accompanies himself on concertina, fiddle, bones, and hammered dulcimer. 8 p.m., 1404 Jörn Court (off Packard southeast of Stadium, just past the Big 10 Party Store). Small donation. 769-1052.

The Cassini Ensemble. This 7-year-old local chamber ensemble presents its second concert of the 1986-1987 season, with guest clarinetist Mark Gallagher of New York City. Program: Mozart's Trio for viola, clarinet, and piano, Barber's String Quartet, and Brahms's Quintet for clarinet and strings. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5 (students & seniors, \$3). 996-1980.

★ **"The Swing": Hill Street Players.** See 12 Wednesday. 8 p.m.

The Neville Brothers: Prism Productions. The eagerly-awaited, long-overdue local debut of New Orleans' most popular R&B band. The four Neville Brothers's horn-sweetened rock 'n' soul has long been a favorite of critics (their 1981 LP, "Fiyo on the Bayou," appeared near the top of almost every Best Ten list) and other musicians, from Elvin Bishop and Joan Baez to the Rolling Stones, for whom the Nevilles opened during much of their last American tour. They've been performing for nearly twenty-five years—Aaron Neville had a 1966 hit with "Tell It Like It Is" and they formed the core of the innovative 70s funk band, The Meters. But until recently their music has not been readily available to a wider public, in part because their heady amalgam of R&B, rock 'n' roll, funk, soul, jazz, and pure carnival spirits doesn't fit into any radio programmer's format, and in part because they're doing too well—and having too good a time—in their native New Orleans to bother hitting the road for extended tours. But since they got a new manager, legendary rock impresario Bill Graham, all that has changed, and here they are. This is not a show you want to miss: 10 p.m., Nectarine Ballroom, 510 E. Liberty. Tickets \$15 in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 99-MUSIC.

FILMS

AAFC. **"Medium Cool"** Haskell Wexler, 1969). Robert Forster, Verna Bloom, Peter Bonerz. MLB 3; 7 p.m. **"Monterey Pop"** James Desmond, Barry Feinstein, & A.D. Pennebaker, 1969). First major rock concert film features performances by Otis Redding, Janis Joplin, Jimi Hendrix, The Who, the Animals, and Jefferson Airplane. MLB 3; 9 p.m. C2. **"The Bitter Tears of Petra Kant"** (Rainer Werner Fassbinder, 1972). Margit Carstensen, Hanna Schygulla. German, subtitles. Nat. Sci., 7 p.m. **"Beware of the Holy Horror"** (Rainer Werner Fassbinder, 1970). German, subtitles. Nat. Sci., 9:15 p.m. MTF. **"The Sure Thing"** (Rob Reiner, 1985). John Cusack and Daphne Zuniga are two college students, thrown together on a trip West, whose bickering gradually turns to love. Mich., 7 p.m.

20 THURSDAY

★ **"Ann Arbor Area 2000 Futuring Session": Ann Arbor Area Chamber of Commerce.** Ann Arbor Area 2000 is a broad-based community effort to define a preferred future for the area and form



In Cooperation with The Office of Major Events and Domino's Pizza presents:

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Sunday, Nov. 23, 7:30pm
Hill Auditorium
Tickets: \$10, \$12.50, \$15, \$25

Count Basie Band Leader Frank Foster entertains kids from Student-Parent Center and Perry Nursery School, in front of their schools' new van. The van, donated by Jazz for Life, is used to transport children to nutrition, health-care, and other enriching preschool programs.

Available at the Michigan Union Box Office and all Ticketworld outlets, Hudsons, and Schoolkids Records. For more information call 747-8480.



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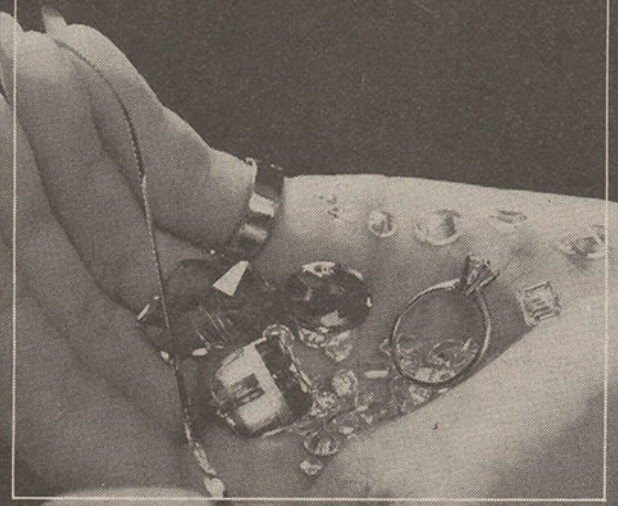
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task forces to make it happen. Today's futuring session offers participants a chance to have some input into this process. Coffee & donuts. 7:30-9 a.m., Marriott Inn, 3600 Plymouth Rd. Free. Reservations required. 665-4433.

★ **"An Introduction to Accompanying: Its Value for Teacher and Student":** Ann Arbor Area Piano Teachers Guild. Talk by U-M music professor Martin Kats. Prospective members and interested guests invited. 9 a.m., 1034 Robin Rd. (off Miller east of Newport Rd.). Free. If you plan to come, call 665-5346.

★ **"Down Under Day":** International Neighbors. Slide-illustrated talk about Australia and New Zealand. International Neighbors is a 29-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Nursery care provided. Open to all area women. 9:30-11 a.m., Zion Lutheran Church social hall, 1501 W. Liberty. Free. 662-0626.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries":** U-M School of Art/Goethe-Institut Ann Arbor. See 10 Monday. Today: a video on "Computer Graphics" (noon, Slusser Gallery), and a lecture on "Enhancing Photographic Imaging with Micro-Computers" by Joan Truckenbrod, director of media arts at the Chicago Institute of Art (7 p.m., U-M Art & Architecture Bldg. Auditorium).

★ **Arts at Mid-Day: Michigan Union Arts Program.** U-M guitar student Joseph Pratt performs original compositions and original arrangements of everything from blues and rock to jazz and classical. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **"The Technology Deployment Services of the State of Michigan":** Industrial Technology Institute/U-M Center for Research on Integrated Manufacturing Fall Seminar Series. See 6 Thursday. Today: lecture by Jack Russell, director of the state of Michigan's Technology Deployment Services. 3 p.m., Chrysler Center Auditorium, 2121 Bonisteel Blvd., North Campus.

★ **"Food Preference and Avoidance: A Cultural Materialistic Perspective":** U-M Lectures on Evolution and Diet. Lecture by University of Florida anthropology professor Marvin Harris. 4-6 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-8577, 764-2443.

★ **"Australia":** Michigan League International Night. See 6 Thursday. 4:30-7:30 p.m.

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hand at origami, the ancient, elegant oriental art of paperfolding. 7-9:30 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 662-3394.

★ **"The Galapagos Islands":** Bivouac Adventure Travel Lecture Series. See 1 Saturday. Tonight: slide-illustrated lecture by Bob Curry of the U-M biology department. 7:30 p.m.

★ **"The Proposed U-M Student Code for Non-Academic Conduct":** Ann Arbor Democratic Party Monthly Meeting. A chance to find out why debate over this code to regulate student behavior is creating such a hullabaloo on the U-M campus. Dan Sharporn, an assistant policy advisor in the U-M Office of Academic Affairs who helped draft the code, defends the code, and U-M law student Susan Hamilton and Joe Krause, a member of the Michigan Student Assembly's Student Rights Committee, oppose it. Discussion follows. All invited. 7:30 p.m., 2nd Congressional District Democratic Office, 211 N. Main. Free. 747-8211.

★ **"The Universe of Dr. Einstein":** U-M Museum of Natural History Planetarium. See 1 Saturday. 7:30 p.m.

★ **"Students at Risk: Whose Responsibility?":** American Association of University Women. Talk by Carol Tice, director of TLC Mentor, the Ann Arbor Public Schools' new program for keeping students from dropping out of school. TLC is the acronym for the Teacher-Learning-Community, an award-winning program Tice originated several years ago to bring senior citizens and other community volunteers into the schools. 7:30 p.m., Women's City Club, 1830 Washtenaw Ave. Free. 971-4356.

★ **"Trial by Jury":** Pioneer High School A Cappella Choir. Also, November 21-23. Ken Westerman directs Pioneer's 45-voice choir in Gilbert & Sullivan's earliest surviving collaboration. Subtitled "A Dramatic Cantata in One Act" (it contains not a word of spoken dialogue), this lampoon of a breach of promise trial is one of Gilbert's zaniest and most biting satires. The score features some of Sullivan's best operatic parodies, including

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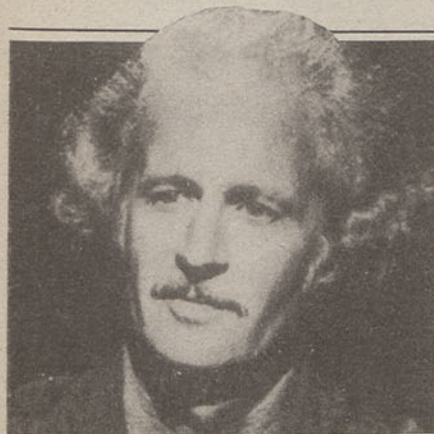
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a marvelous spoof of Handel. The cast tonight and Saturday includes Tom Ferguson, Wendy Brinker, Greg Andrews, Britta Hudson, Terry Houser, and Laurel Reitman. Friday and Sunday performances feature Steve Pierce, Tami Fischer, Sam Han, Maureen Schafer, Chris Martin, and Becky Smith. Jon Krueger accompanies on piano. 7:30 p.m., Pioneer High School Schreiber Auditorium, 601 W. Stadium at Main. Tickets \$3 (youth, \$1; seniors, free) in advance and at the door. 994-2189, 994-2120.



Mose Allison, legendary jazz singer/songwriter ("I'm Not Talkin'," "Your Mind Is on Vacation") performs at the Blind Pig, Thurs., Nov. 20. Allison greatly affected The Who's Pete Townshend, who says, "The man's voice was heaven. So cool, so decisively hip, uncomplicated, and spaced away. Mose was my man."

★ **"Earth Be Damned":** Street Light Theater. Also, November 21-23. Premier of this tragicomic science-fiction farce written by Jeff Dorchon and other company members. The action takes place aboard the spaceship Pequod. It is powered by "poetic drive," but when the poet who has signed on as the ship's engine accidentally turns the ship into a bus, Alice the anarchist housewife comes aboard, and the "Ultimate Revolution" begins. Should vegetables unionize? Should Hell be torn down to make room for low-rent housing? And what about these galaxies that are disappearing without a trace? These are just some of the urgent social issues of the universe dealt with in this free-wheeling tale of political and sexual re-orientation in outer space.

This is the second off-campus production of this local theater company founded in 1984 to produce original scripts by local playwrights. Originally under the loose aegis of the U-M Residential College, Street Light Theater is now comprised of college students, recent alumni, and community performers. Its off-campus debut last spring, the hilarious "El Presidente Is Not Himself Tomorrow," was a big critical success. The cast of "Earth Be Damned" includes past and present members of the Brecht Company, the Performance Network, Royal Oak's Fourth Street Playhouse, Chicago's Atlantic Theater Company, and the U-M's theater, dance, music, and art programs. 8 p.m. Performance Network, 408 W. Washington. Free. (\$3 suggested voluntary donation.) 663-0681.



Peter Sparling and Marsha Pabalas are in the Ann Arbor Dance Works' show Nov. 7, 8, 14, and 16. Exciting dancing and interesting ideas are further enriched by live music (with U-M School of Music faculty David Solow on cello and Bill Albright on harpsichord), and one piece danced in period costume with slide and light projections.

★ **"The Fantasticks":** UAC Soph Show. Also, November 21-22. U-M musical theater student Ty Hreben directs U-M students in this hugely popular boy-meets-girl musical, the longest running show in Broadway history. Songs by Tom Jones and Harvey Schmidt include "Try to Remember," "Much More," and "Never Say No." 8 p.m., Mendelssohn Theater. Tickets \$4.50-\$5.50 in advance at the Michigan Union Ticket Office and at the door. 763-1107.

★ **"The Magic Flute":** U-M Opera Theater. Also, November 21-23. U-M music professor Jay Lesenger directs U-M opera theater students in Mozart's popular "opera fantasie." At once a love story, a whimsical comedy, and an adventure filled with sinister deceptions, "The Magic Flute" is above all an unsurpassed celebration, by turns jubilant and unsettlingly haunting, of the transformative powers of music. 8 p.m., Power Center. Tickets \$5-\$8 (students, \$3) in advance at the Michigan League Ticket Office and at the door. 764-0450.

General Public: Prism Productions. Led by former English Beat members Dave Wakeling and Ranking Roger, this English pop-rock band is known for its rhythmic energy and versatility and for its passionate, politically-tinged original songs on contemporary life. 8 p.m., Michigan Theater. Tickets \$14.50 in advance at Schoolkids', the Michigan Theater, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. To charge by phone, call 668-8397.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 8 p.m.

Taylor Mason: MainStreet Comedy Showcase. Also, November 21-22. Mason is known for his somewhat highbrow topical humor. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$7 (Fri.-Sat.). 996-9080.

Mose Allison: The Blind Pig. A rare chance to hear this legendary jazz pianist, singer, and songwriter in an intimate setting. Allison, who first came to fame in the late 50s as a kind of quintessential hipster, is best known for his classic blues-steeped original compositions, including "I'm Not Talkin'," "New Parchman Farm," "Seventh Son," "Your Mind Is on Vacation," "I Don't Worry 'bout a Thing," and "One of These Days." "The man's voice was heaven," recalls The Who's Pete Townshend. "So cool, so decisively hip, uncomplicated and spaced away. Mose was my man." 9 & 11 p.m., The Blind Pig, 208 S. First. \$8 at the door only. 996-8555.

The Kingbees: Rick's American Cafe. This LA-based rock 'n' roll trio led by Jamie James had a couple big hits in the early 80s, including "My Mistake." The band was extremely popular in the Detroit-Ann Arbor area before disappearing from the scene for a few years, but local fans apparently remember what they liked: more than five hundred turned out to see the band at Rick's last fall. 9:30 p.m., Rick's American Cafe, 611 Church St. \$4 at the door only. 996-2747.

FILMS

HILL. "Where the Lilies Bloom" (William A. Graham, 1974). Four Appalachian orphans survive as a family by selling roots, leaves, and bark for medicinals. Shot on location in the Blue Ridge Mountains, with a screenplay by Earl Hamner, Jr. Hillel, 8 p.m. **SS. "The Three Stooges in Orbit"** (Edward Bernds, 1962). The Three Stooges. SA, 8 & 10 p.m.

21 FRIDAY

★ **"U.S. Presence in Micronesia: Typical Exploitation of the Third World":** Guild House Noon Forum. Talk by former Peace Corps volunteer Toby Hanna-Davies, a member of the local chapter of Women's Action for Nuclear Disarmament. Bring a bag lunch; soup & sandwich (\$1) optional. Noon, Guild House, 802 Monroe. Free. 662-5189.

★ **"Frontiers of Chaos: Computer Graphics of Fractal Boundaries":** U-M School of Art/Goethe-Institut Ann Arbor. See 10 Monday. Today: a video on "Computer Graphics." Noon, Slusser Gallery.

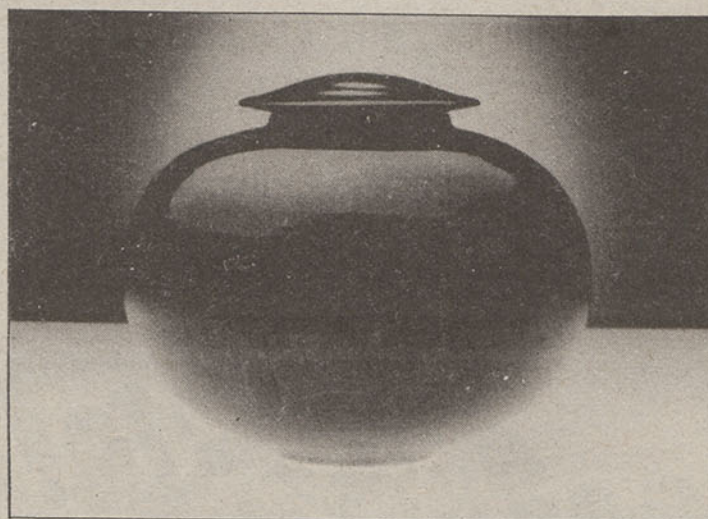
★ **Publication Party: Shaman Drum Bookshop.** U-M English professor Laurence Goldstein is on hand to sign copies of his recently published *The Flying Machine and Modern Literature*, described as "the first work to survey the myths created by the modern literary imagination about technology." Refreshments. 4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.

Friday Night Showcase: New Directions Single Adult Ministries. Entertainment includes country, swing, folk, and oldtime music by Iowa Rose. Also,

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SUNDAY, NOV. 30 10 AM TO 5 PM

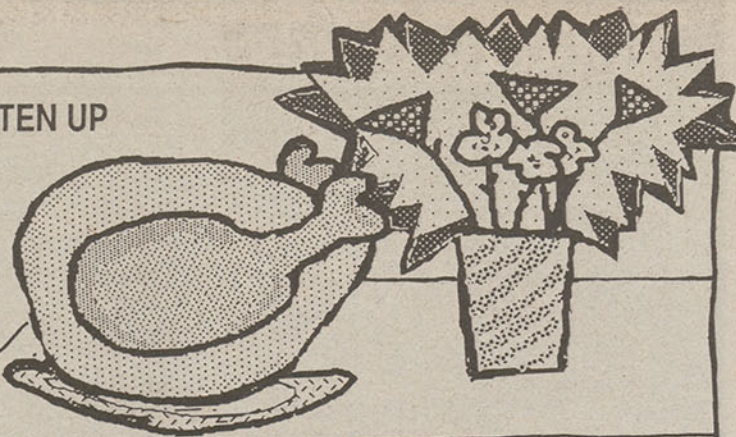
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socializing, with plenty of hot hors d'oeuvres, dessert, and coffee. Between 65 and 100 singles usually attend, about a third of them newcomers to the group. All singles invited. Registration begins at 7 p.m. 7:30 p.m., First Presbyterian Church, 1432 Washtenaw. \$5 includes free child care arrangements. 994-9161.

U-M Women's Volleyball vs. Northwestern. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

U-M Men's Basketball vs. Bradley. The U-M opens its 1986-1987 home season with this opening-round game in the NIT Preseason Tournament. If the U-M wins tonight, the November 24 quarter-final game may be played in Crisler Arena, depending on whether tournament officials designate U-M the home team. The semifinals and finals are played next week in New York City. 7:30 p.m., Crisler Arena. \$8. 764-0247.

"Trial by Jury": Pioneer High School A Cappella Choir. See 20 Thursday. 7:30 p.m.

"The Reenchantment of the World": Crazy Wisdom Bookstore. Talk by former Canterbury House director Jonathan Ellis. Preceded by tea at 7:30 p.m. 8 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. \$3 donation. 665-2757, 662-4902.

The Temptations and the Four Tops: Prism Productions. Joint concert performance by two of Motown's greatest and most durably popular groups. Their mock "Battle of the Bands" was the high point of the 1984 Motown 25th Anniversary TV special, now a big hit on videocassette. 7:30 & 10:30 p.m., Michigan Theater. Tickets \$20 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 668-8397.

Annual Fall Concert: U-M Women's Glee Club. The usual mixed-bag program by this fine women's chorus, directed by Rosalie Edwards. Includes madrigals, spirituals, Irish folk songs, and "Symphony," a contemporary song based on a poem by the turn-of-the-century black American poet Paul Lawrence Dunbar. A 50s medley is arranged by local jazz pianist Carl Alexius and accompanied by his trio. The concert concludes with a haunting new arrangement of "You Are So Beautiful," interpreted in American Sign Language. Also, a performance by the Glee Club's octet, The Harmonettes. 8 p.m., Rackham Auditorium. Tickets \$5 (students & seniors, \$3) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. 665-7408.

"Toccatas of Johann Sebastian Bach": Kerrytown Concert House. Recital by local harpsichordist Bradley Brookshire, one of the fastest-rising stars among recent U-M music school graduates. He won the 1984 Magnum Opus international harpsichord competition, and he shared the top prize in the 1986 Southeastern Historical Keyboard Society international competition. His brilliant interpretations of virtuoso works by Bach and other baroque composers in earlier KCH recitals have won him a devoted local following. Written by a young Bach to show off his keyboard virtuosity, the Toccata are his most dazzling harpsichord compositions. Brookshire will perform Bach's Toccatas in his recording debut later this month. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$6. Reservations suggested. 769-2999.

"Istoriia s metranpazhem": U-M Slavic Literatures & Languages Department. Also, November 22. Janet Shier and Ben Rifkin direct U-M students in a performance in Russian of Alexander Vampilov's 1971 one-act comedy poking fun at Soviets' fear of "the boss." Set in a Siberian hotel, the action concerns a pushy hotel administrator who offends a hotel guest he later discovers is a "metteur-en-page." No one knows what this is, and the administrator, in a frenzy, pretends he's insane. Program notes include an English summary; vocabulary sheets available. 8 p.m., U-M Residential College Auditorium, 701 E. University (between Hill and Monroe). Free. 747-4364, 764-5355.

Cleo Laine and John Dankworth: U-M Office of Major Events. An extremely versatile performer, this British singer-actress is the only performer ever nominated for a Grammy in all three major categories—popular, jazz, and classical. In addition to appearing as a soloist with major orchestras around the country, Laine has done opera and musical comedy and has a successful career as a stage actress, including a starring role in a Detroit production of Brecht's "Seven Deadly Sins." Her concerts feature a wide range of material, including popular standards by the likes of Hoagy Carmichael, traditional-sounding blues, originals, and original settings of poems by Shakespeare and A.E. Housman. She is accompanied by a jazz quartet led

by her husband, saxophonist John Dankworth. 8 p.m., Hill Auditorium. Tickets \$13.50-\$15 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 8 p.m.

"Earth Be Damned": Street Light Theater. See 20 Thursday. 8 p.m.

"The Magic Flute": U-M Opera Theater. See 20 Thursday. 8 p.m.

"The Fantasticks": UAC Soph Show. See 20 Thursday. 8 p.m.

Taylor Mason: MainStreet Comedy Showcase. See 20 Thursday. 8:30 & 11 p.m.



Second City's current generation of improvisational comedians meet the standards set by alums Nichols and May, Joan Rivers, Gilda Radner, and John Belushi. At the Michigan Theater, Sat., Nov. 22.

Koko Taylor: Rick's American Cafe. Taylor is one of the masters of the otherwise all-male electric blues tradition associated with Muddy Waters and Howling Wolf. Her singing is both gorgeous and gritty, at once fierce, fiery, and luxuriously indolent. Her recordings of such songs as "Wang Dang Doodle," "You Can Have My Husband, but Don't Mess with My Man," and "What Kind of Friend Is This?" are blues classics. She's been an Ann Arbor favorite ever since her landmark performances at the Ann Arbor Jazz & Blues festivals in the early 70s. 9:30 p.m., Rick's American Cafe, 611 Church St. \$4 at the door only. 996-2747.

FILMS

AAFC. "Zabriskie Point" (Michelangelo Antonioni, 1970). Mark Frechette, Daria Halprin, Rod Taylor. See "Pick of the Flicks." MLB 3; 7 p.m. **"Return of the Secaucus Seven"** (John Sayles, 1980). Reunion of a group of 60s radicals. Earlier, fresher treatment of the "Big Chill" theme. MLB 3; 9:10 p.m. **ACTION. "Desk Set"** (Walter Lang, 1957). Spencer Tracy, Katharine Hepburn. Nat. Sci., 7:05 p.m. **"Woman of the Year"** (George Stevens, 1942). Spencer Tracy, Katharine Hepburn. Nat. Sci., 9 p.m. **CG. "Two English Girls"** (Francois Truffaut, 1972). Jean-Pierre Leaud. Includes new footage added by Truffaut just before his death. French, subtitles. AH-A, 6:45 & 9:15 p.m. **MED. "Careful, He Might Hear You"** (Carl Schultz, 1983). Absorbing, well-acted Australian film about a Depression-era custody battle. MLB 4; 7 & 9:15 p.m. **SS. "Short Circuit"** (Fisher Stevens, 1986). Steve Guttenberg, Ally Sheedy. SA, 8 & 10 p.m. & midnight.

22 SATURDAY

***Bazaar: Senior Citizens Guild.** Handmade garments, stuffed toys, dressed dolls, pine cone wreaths, afghans, quilts, knitted and crocheted items, baby items, Christmas decorations, and many other gifts. Bake sale. Christmas booth for children's shopping (11:30 a.m.-2 p.m.). 8:30 a.m.-3 p.m., 502 W. Huron. Free admission. 663-3394.

***Annual Bazaar: Women of the Moose.** Arts & crafts, books, rummage sale, Christmas items, baked goods. Lunch (11:30 a.m.-1 p.m.); sauerkraut supper (5-8 p.m.). 11 a.m.-8 p.m., Moose Lodge, 390 S. Maple Rd. Free admission. 662-2148.

***"Cranberry Port Wine Mold and Southern Baked Apple-Yam Casserole": Kitchen Port.** Sherry Sundling, a well-known caterer from Chelsea, demonstrates how to prepare these two Thanksgiving dinner dishes. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

U-M Men's Swimming vs. Wisconsin. 11 a.m., Matt Mann Pool. \$1. 764-0247.

U-M Women's Swimming vs. Minnesota. Follows men's meet, Matt Mann pool. \$1. 763-2159.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 11:30 a.m., 2 & 3 p.m.

★ **Santa's Arrival:** Arborland Mall. Santa's arrival by horse and buggy is followed by Christmas caroling led by the Ypsilanti Community Choir. Hot chocolate and cookies. All children invited to talk with Santa and have their pictures taken with him. 1 p.m., Arborland Mall. Free. 971-1825.

"The Fantasticks": UAC Soph Show. See 20 Thursday. 2 & 8 p.m.

U-M Women's Volleyball vs. Wisconsin. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

"Trial by Jury": Pioneer High School A Cappella Choir. See 20 Thursday. 7:30 p.m.

Johnny Griffin Quartet: Eclipse Jazz. One of bop's hottest players, tenor saxophonist Griffin began his career in the early 40s with the Lionel Hampton Big Band. Like many other jazz players in the 60s, he left for Europe and did not return to the United States until 1978. His American tour that year was highlighted by a stunning performance with fellow expatriate Dexter Gordon at the Ann Arbor Jazz Festival. This is Griffin's first Ann Arbor appearance in four years. His sidemen tonight include Curtis Landis on bass, Kenny Washington on drums, and Harry Pickens on piano. 7:30 & 10 p.m., The Ark, 637½ S. Main. General admission tickets \$9.50 in advance at Schoolkids, PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.

Swingin' A's Square Dance Club. See 8 Saturday. 8-11 p.m.

Classical Guitar Recital. Solo guitar recital by University of South Carolina music professor Christopher Berg, recipient of a 1987 performing grant from the National Endowment for the Arts. The program includes works by Bach, Mertz, Walton, Stephan Rak, and Nikita Koshkin. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$6. 769-2999.

Second City Touring Company: Prism Productions. Second City's tradition of improvisational satire is now more than two decades old, but the force and wit of its humor is as fresh as ever. "Graduates" of Second City include Mike Nichols and Elaine May, Ann Meara and Jerry Stiller, Joan Rivers, Robert Klein, Peter Boyle, John Belushi, Dan Aykroyd, Gilda Radner, and John Candy. Second City's current national touring company is fully equal to the standards set by its predecessors, as anyone who has seen its shows at the Michigan Theater in recent years can testify. 8 p.m., Michigan Theater. Tickets \$9.50 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 668-8405.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 8 p.m.

★ **"Earth Be Damned":** Street Light Theater. See 20 Thursday. 8 p.m.

"The Magic Flute": U-M Opera Theater. See 20 Thursday. 8 p.m.

★ **"Istoriia s metranpazhem":** U-M Slavic Literatures & Languages Department. See 21 Friday. 8 p.m.

Taylor Mason: MainStreet Comedy Showcase. See 20 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "Dim Sum: A Little Bit of Heart" (Wayne Wong, 1985). Charming, sensitive comedy about familial relationships in the Chinese-American community. Ann Arbor premiere of this film by the director of "Chan Is Missing." MLB 3; 7:15 & 9 p.m. **ACTION. "Witness for the Prosecution"** (Billy Wilder, 1958). Marlene Dietrich, Tyrone Power, Charles Laughton, Elsa Lanchester. Nat. Sci., 7 p.m. **"The Treasure of the Sierra Madre"** (John Huston, 1948). Humphrey Bogart, Walter Huston, Tim Holt. Nat. Sci., 9 p.m. **C2. "Georgia O'Keeffe."** Documentary about this major American painter. Also, a documentary about an art installation, "Right Out of History: The Making of Judy Chicago's 'A Dinner Party'" (J. Demetraka, 1980). AH-A, 7 p.m. **"Utamaro and His Five Women"** (Kenji Mizoguchi, 1946). Film about the famous 18th-century Japanese woodblock printer. Japanese, subtitles. AH-A, 9:25 p.m. **HILL. "The Fountainhead"** (King Vidor, 1949). Gary Cooper. Adaptation of Ayn Rand's novel. Hillel, 7 & 9 p.m. **MED. "Ruthless People"** (1986). Bette Midler, Danny DeVito. MLB 4; 7:30 & 9:15 p.m. **SS. "Short Circuit"** (Fisher Stevens, 1986). Steve Guttenberg, Ally Sheedy. SA, 8 & 10 p.m. & midnight.

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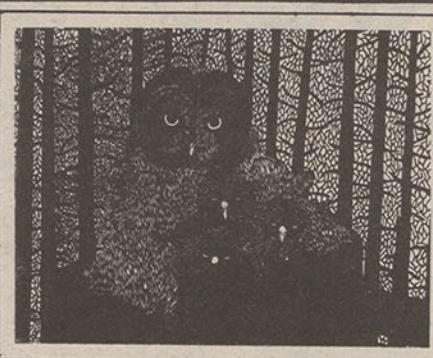
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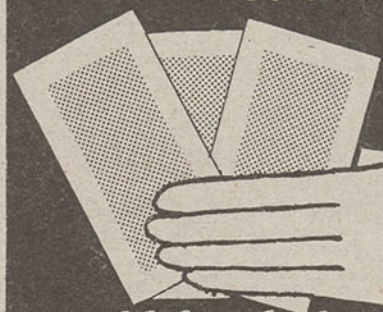
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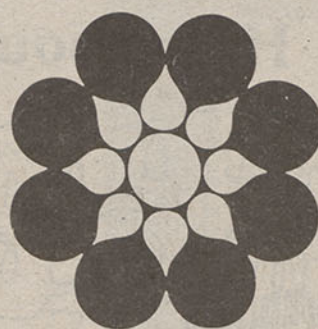
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23 SUNDAY

★ **Hills of Ann Arbor: Ann Arbor Bicycle Touring Society.** 40-mile fast- and moderate-paced rides and a 25-mile slow-paced ride through Ann Arbor. 9 a.m., old Amtrak station, Depot St. Free. 995-0559, 994-0044.

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. See 2 Sunday. 9 a.m.-12:30 p.m., First Presbyterian Church, 1432 Washtenaw.

★ **"Seed Foray": Washtenaw County Parks and Recreation Commission Nature Walk.** Popular WCPARC naturalist Matt Heumann leads a walk through the County Farm Park to find tree and weed seeds and learn about their differences and adaptations. Bring a sample bag. 10 a.m., County Farm Park. Meet in the parking lot on Medford (off Manchester from Stadium). Free. 973-2575.

"Ann Arbor's First Record Show": Orangapoid Productions. A record junkie's heaven, with more than 30 dealers from Detroit, Chicago, and Ohio selling all sorts of rare and collectible used records and hard-to-find new records, including 45s, 78s, LPs, and EPs. Includes rock, jazz, pop, punk, funk, surf, soul, blues, thrash, trash, polka, garage, classical, country, heavy-metal, picture discs, Beatles, Monkees, Elvis, and more. Also, rock books, rock videos, and assorted memorabilia. During the past decade or so, record collecting has become a boom industry, and record shows like this have been drawing huge crowds all over the U.S. This show is produced by Dan Mulholland, the charismatic lead singer of the Watusies. 9:30 a.m.-5:30 p.m., American Legion Hall, 1035 S. Main. \$1 admission. Dealers' tables are available for \$20. 665-2926.

Elmo's Turkey Trot: Ann Arbor Track Club. This year's edition of Ann Arbor's oldest running event features a 2-mile jog/walk, a 4-mile "citizens' run" for those whose challenge is distance and holding a pace, and a 4-mile "championship run" for those who want to compete head-to-head with other runners. The mostly flat course, with some rolling pavement and bike paths, runs from Huron High School through Gallup Park and back. All finishers are entered in a drawing for one of 20 turkeys. Noon (jog/walk and citizens' run), 12:45 p.m. (championship run), Huron High School, 2727 Fuller Rd. at Huron Pkwy. Advance registration (by November 17): \$4 (with short-sleeve T-shirt, \$5; with long-sleeve T-shirt, \$8). Late registration (November 23, 10:45-11:45 p.m. in Huron High cafeteria and day of race): \$5. Entry forms available at most local sporting goods stores. 994-9898.

★ **Santa's Arrival: Briarwood Mall.** Santa is escorted into Briarwood Mall by the U-M Marching Band. All children invited to talk with Santa and have their pictures taken with him. 1 p.m., Briarwood Mall Grand Court. Free. 769-9610.

"Mostly Scottish Entertainment." Local Scottish fiddle virtuoso Arlene Leitch is joined by two visiting friends, fiddler Susan Worland from Boston and pianist Liz Donaldson from Washington, D.C., for a concert of traditional music from Scotland and the Shetland Islands. Also, Worland does some Hungarian fiddling. 1:30 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5 at the door only. 769-2999.

★ **"Bird Feeder Bonanza": Waterloo Natural History Association.** Learn about the favored foods of local birds, and make a feeder and some treats to take home for your feathered friends. Dress warmly. 2 p.m., Portage Lake Campground ranger station. (Take I-94 west to exit 150, take Mt. Hope Rd. north to Seymour Rd., turn left onto Seymour and follow the signs to the campground.) Free. 475-8307.

Rita Falbel: New Jewish Agenda. Local debut of this New York City-based folksinger-songwriter. She performs a wide repertoire of pacifist and political songs drawn from Jewish culture and from Middle Eastern, Central American, and American folk traditions. She sings in several languages, including Hebrew, Arabic, Yiddish, Ladino, Spanish, and English. Falbel has performed in Israel and throughout the U.S. and Europe, often appearing with the likes of Pete Seeger and Tom Paxton. 2 p.m., Halfway Inn, East Quad (use Church St. entrance). \$5-\$7. 769-5680, 769-1714.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 2 & 3 p.m.

Ann Arbor Dance Works: U-M Dance Department. See 13 Thursday. 2 p.m.

★ **"Earth Be Damned": Street Light Theater.** See 20 Thursday. 2 p.m.

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62-MUSIC



(626-8742)



"The Magic Flute": U-M Opera Theater. See 20
Thursday, 2 p.m.

Ann Arbor Symphony Orchestra. Guest Conductor Charles Greenwell directs the orchestra in a performance of Dvorak's lush, melodic Symphony No. 9 ("From the New World") and Stravinsky's thrilling Firebird Suite. The highly respected music director and principal conductor of the St. Clair Symphony, Greenwell is most widely known for his work on Detroit's classical music radio station WQRS. Also, a work featuring the winner of the Symphony's annual Youth Soloist Competition for Washtenaw County high school students. 3:30 p.m., Michigan Theater. Tickets \$7.50 (students & seniors, \$5; children under 16, \$3) available at the Michigan Theater in advance and at the door. 994-4801.

★ **French Classical Organ Series: U-M School of Music.** See 2 Sunday. Today: Robert Glasgow performs organ works by Clerambault, Dandrieu, and Daquin. 4 p.m.

U-M Ice Hockey vs. Western Michigan. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

All-Star Jazz Concert: Jazz for Life. An all-star jazz orchestra led by Detroit drummer J.C. Heard backs two legendary jazz performers, singer Joe Williams and tenor saxophonist Stan Getz. Widely regarded as the greatest living blues-based jazz singer, Williams has made dozens of classic recordings, both as a bandleader and as featured singer with the Count Basie Orchestra. He won a long overdue Grammy Award in 1984. He also appears frequently on "The Cosby Show" as Claire Huxtable's father. Getz, a bebop innovator in the 40s and an early progenitor of "cool" jazz in the 50s, was a co-founder of the Bossa Nova movement in the late 50s, and he is still most widely known through his early 60s hits (with singer Astrid Gilberto), "The Girl from Ipanema." Members of Heard's all-star orchestra include trumpeter Jon Faddis, former Miles Davis sideman Sonny Fortune, and others.

Opening act is Sweet Honey in the Rock, an all-female cappella vocal quintet from Washington, D.C., whose repertoire ranges from traditional spirituals and African chants to original ballads and political songs. Their performances are renowned both for their sharp-minded left-wing political fervor and for the thrilling tiered harmonies, hard dissonances, and lush melodies. Proceeds go to agencies providing services to young people in Washtenaw County. 7:30 p.m., Hill Auditorium. Tickets \$10-\$15 in advance at Schoolkids', the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. \$25 patron seats available by calling 747-8480. To charge by phone, call 763-8587.

Shawn Phillips: The Ark. A veteran folk-rocker with a large cult following, Phillips accompanies himself on guitar and keyboards. His music is something of a cross between Cat Stevens and Crosby, Stills, and Nash: engagingly melodic, lushly arranged, and moodily atmospheric. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$9.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.

"Trial by Jury": Pioneer High School A Cappella Choir. See 20 Thursday. 7:30 p.m.

★ **U-M Percussion Ensemble: U-M School of Music.** Michael Udow directs this engaging U-M music student ensemble. The program is highlighted by the American premiere of Mauricio Kagel's Ludwig Von, accompanied by a showing of the 1970 West German TV show about Beethoven for which the work was commissioned. Also, Udow's Shadow Song No. 1 and Contrapuntus No. 9 from J.S. Bach's The Art of the Fugue. 8 p.m., Rackham Auditorium. Free. 763-4726.

The Valley Woodwind Quintet in Concert. This 5-year-old performing ensemble of the Saginaw Valley State College music department consists of the principal wind players of the Midland Symphony Orchestra. The program is highlighted by a performance of Poulenc's Sextour for piano, flute, oboe, clarinet, bassoon, and French horn. Guest pianist is Catherine McMichael of the U-M-Flint music faculty. Also, Damase's Dix-sept Variations for Wind Quintet, Holst's Wind Quintet in A-flat, and Gebauer's Blasserquintett Nr. 2 Es-Dur. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5. Reservations recommended. 769-2999.

Open Mike Night: MainStreet Comedy Showcase. 2 Sunday. 9 p.m.

FILMS

CG. "Tokyo Story" (Yasujiro Ozu, 1953). Masterful tale about an elderly couple's trip to Tokyo to visit their children, who are too busy living their

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own lives and treat them tactlessly. Japanese, subtitles. AH-A, 6:15 p.m. "China Seas" (Tay Garnett, 1935). Clark Gable, Jean Harlow, Wallace Beery, Rosalind Russell. AH-A, 8:45 p.m. HILL. "The Jazz Singer" (Alan Crossland, 1927). Al Jolson. First feature sound film. See "Pick of the Flicks." Hillel, 8 p.m. SS. "Short Circuit" (Fisher Stevens, 1986). Steve Guttenberg, Ally Sheedy. SA, 8 & 10 p.m. & midnight.

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24 MONDAY

★ "Unusual Christmas Uses of Herbs and Spices": Indoor Gardening Association. Slide-illustrated lecture by prominent local herb and food consultant Sandy Hicks. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Small donation. 665-6327.

★ "The High Arctic, Alaska's Brooks Range, and the Noatak River": Bivouac Adventure Travel Lecture Series. See 1 Saturday. Tonight: slide-illustrated lecture by Tam and Dave Ketscher, founders of Sourdough Outfitters in Bettles, Alaska. 7:30 p.m.



"Sweet Honey in the Rock," a capella vocalists (rear), with their thrilling tiered harmonies and wide-ranging repertoire, open for two jazz legends, singer Joe Williams (left) and tenor saxophonist Stan Getz (right) in Jazz for Life's fabulous All-Star Jazz Concert at Hill, Sun., Nov. 23. Tickets are \$10 and \$15, not much for top musicians and a good cause. Proceeds go to agencies helping young people in Washtenaw County.

★ "Women in the Torah": Simcha Haddassah of Ann Arbor. Talk by Rabbi Robert Levy of Temple Beth Emeth. Discussion follows. All invited. 8 p.m., Temple Beth Emeth, 2309 Packard Rd. Free. 761-8334.

★ "Reflections on Liberation Theology": U-M Program on Studies in Religion. See 3 Monday. Lecture by Gustavo Gutierrez. 8-10 p.m.

★ Writers' Series: Guild House. See 3 Monday. Tonight: fiction readings by two highly regarded local writers, Charles Baxter (author of the short story collection *Through the Safety Net*) and William Holinger (author of the novel *The Fence Walker*). 8 p.m.

★ U-M Philharmonia: U-M School of Music. Leo Najjar conducts this excellent U-M music student ensemble in the Ann Arbor premiere of U-M music professor Leslie Bassett's *From a Source Evolving*. Also, Schumann's Symphony No. 4 and Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*. 8 p.m., Hill Auditorium. Free. 763-4726.

★ Frederick Weldy: U-M School of Music. Piano recital by this rising classical music star, a U-M School of Music graduate who won last summer's Young Keyboard Artists competition. Weldy was featured in a PBS documentary about the Gina Bachauer 8th International Piano Competition, in

which he was the highest-ranking American. Program to be announced. 8 p.m., U-M School of Music recital hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

FILMS

EYEMEDIAE. Computer Processed Film/Video/Music. A compilation of recent works using computer technology. Includes films by Larry Cuba, Ken O'Connell, and Franklin Miller; videos by Max Almy, Orin Buck, Chris Chapman, Kit Fitzgerald, Pat Hearn, Mirosław Rogala; and more. \$3. 214 N. Fourth Ave., 8 p.m. MTF. "Ziggie Stardust" (D. A. Pennebaker, 1983). Documentary of a 1973 David Bowie concert. Mich., 7:45 p.m.

25 TUESDAY

★ Weekly Meeting: The Jugglers of Ann Arbor. See 4 Tuesday. 6:30-9:30 p.m.

★ Children of War: American Friends Service Committee. Presentation on peace activism by this much-publicized group of young people from four war zones around the world. Currently on a nationwide tour sponsored by the Religious Task Force of Mobilization for Survival, the group aims to build a coalition of young people with diverse backgrounds and interests to enable youths around the world to become leaders for peace. The delegation includes a South African, a Filipino, a Guatemalan, a Lebanese, and two young Americans. Mayor Pierce is on hand to welcome the delegates on behalf of the city. Earlier today, the delegation visits local schools and participates in a discussion and socializing session with local youth at Bryant Community Center. 7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 761-8283.

U-M Women's Volleyball vs. EMU. 7:30 p.m., U-M Intramural Bldg., S. State at Hoover. \$1 (students, \$.50). 763-2159.

★ "An Elementary School in the Netherlands": Netherlands-America University League. U-M education professor Loren Barritt, who spent his sabbatical last year in The Netherlands, discusses the daily experiences of Dutch elementary school children and teachers, with an emphasis on some of the ways, for better and for worse, Dutch schools differ from ours. 8 p.m., U-M International Center, 603 E. Madison. Free. 763-8299.

★ "Freedom, Evil, and Life's Meaning": Rudolf Steiner Institute. See 4 Tuesday. 8-10 p.m.

★ University Symphony Orchestra: U-M School of Music. Gustav Meier and U-M conducting students conduct this excellent, well-trained U-M music student ensemble. Program: Rossini's *Scala di Seta* Overture, the Nocturne and Scherzo from Mendelssohn's *Midsummer Night's Dream*, Beethoven's *Fidelio* Overture, Mozart's *Divertimento*, Suite No. 1 from De Falla's *Three-Cornered Hat*, and Hindemith's *Trauermusik*, with viola soloist Yizhak Shotten of the U-M music faculty. 8 p.m., Hill Auditorium. Free. 763-4726.

The Bolshoi: The Blind Pig. This neo-psychedelic rock 'n' roll band from England features a big guitar sound. Their recently released debut American LP, "Friends," is on the IRS label. 9:30 p.m., The Blind Pig, 208 S. First. \$6 at the door only. 996-8555.

FILMS

EYEMEDIAE. The Films of Jean Arthur & Lucille Ball. Two comedy features: "Miss Grant Takes Richmond" (Lloyd Bacon, 1949) stars Lucille Ball and William Holden; "The Devil and Miss Jones" (Sam Wood, 1941) stars Jean Arthur, Charles Coburn, Robert Cummings, Edmund Gwenn, and William Demarest. \$3. 214 N. Fourth Ave., 8 p.m. MTF. "Dreamchild" (Gavin Miller, 1985). Acclaimed fictionalized update of the life of Alice Liddell, the girl who inspired Lewis Carroll to write *Alice's Adventures in Wonderland*. As an 80-year-old woman, she begins to suffer terrible nightmares, and the characters of *Wonderland* invade her dreams. Winner of the 1985 International Fantasy Award. Mich., 7:45 p.m.

26 WEDNESDAY

★ "Gifts of Food": Kitchen Port. Julie Lewis demonstrates recipes from Susan Costner's cookbook of gift ideas from the kitchen. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ "Listening to Classical Music": SKR Classical. See 5 Wednesday. 8-9 p.m.

MainStreet Comedy Showcase. Also, November 28-29. This week's headline is to be announced. Preceded by two opening acts. Alcohol is served. 9

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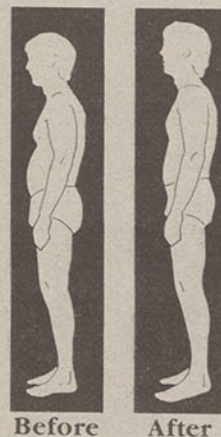
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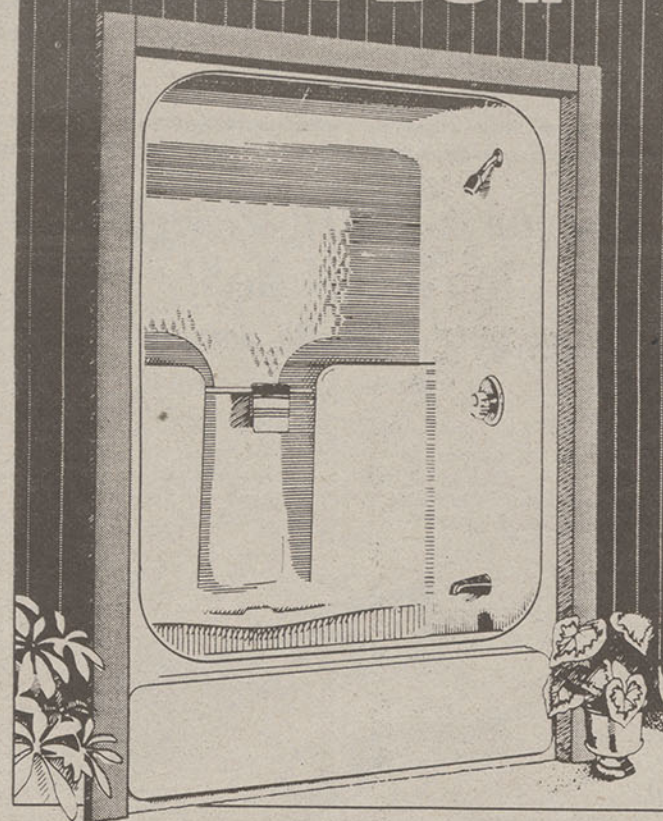
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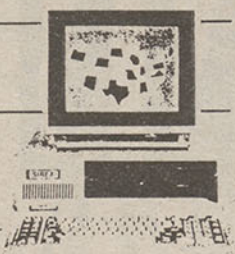
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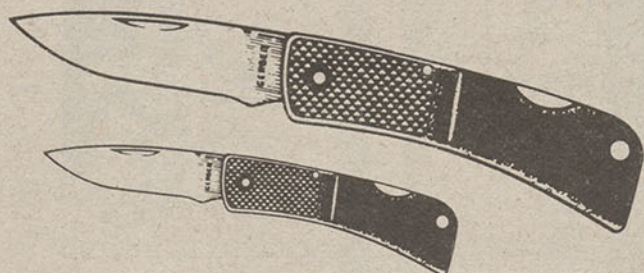


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Hugh Borde's World Famous Trinidad Tripoli Steel Band: Nectarine Ballroom Caribbean Night. See 5 Wednesday. 10 p.m.

FILMS

MTF. "Salvador" (Oliver Stone, 1986). James Wood, John Savage, James Belushi. Mich., 7:45 p.m.

27 THURSDAY (Thanksgiving)

FILMS

MTF. "Amadeus" (Milos Forman, 1984). Oscar-winning adaptation of the Broadway play about Mozart and his rival, Salieri. Mich., 7 & 10 p.m.

28 FRIDAY

★6th Annual Christmas Bazaar: Washtenaw Women's Handcrafters Guild. Also, November 29. Assorted ornaments, woven pillows, cross-stitchery, quilted and appliqued items, handmade dolls and teddy bears, wreaths, and more. Also, a baby quilt show and sale. Proceeds to benefit the Ronald McDonald House. 9 a.m.-2 p.m., Georgetown Country Club, 1365 King George Blvd. Free admission.

★Turkey Burnoff Ride: Ann Arbor Bicycle Touring Society. An annual event also known as the "Philosophical Anarchy Ride," since there is no ride leader. Distance, destination, and pace depend on the weather and group mood. 10 a.m., old Amtrak station, Depot St. Free. 668-8757, 994-0044.

U-M Ice Hockey vs. Lake Superior State College. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

Bi-weekly Meeting: Expressions. See 14 Friday. Tonight's topics: "What Are My Basic Survival Skills?"; "Is Male Leading in Dance the Last Bastion of Male Domination?"; and new games. 7:30 p.m.

"Astrology and the Seasons": Crazy Wisdom Bookstore. Talks by local astrologers Cindy Perry, Gordon Leacock, and Crazy Wisdom owner Aura Glaser. Preceded by tea at 7:30 p.m. 8 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. \$3 donation. 665-2757, 662-4902.

Gemini: The Ark. Also, November 29-30. (The concerts tonight and tomorrow are for adults; the concerts Sunday afternoon are for children.) Accompanying themselves on guitars, fiddle, bones, limberjack, and pennywhistle, the popular local acoustic duo of twin brothers Laszlo and Sandor Slomovits performs original songs and traditional songs from the U.S., South Israel, and their native Hungary. Their performances feature wonderful vocal harmonies, musical excitement and variety, and a warm, energizing rapport with audiences of all ages. This weekend the duo is celebrating the release of their latest album of songs for children and families, "Pulling Together." Gemini's Thanksgiving concerts at The Ark are a local holiday tradition. 8 p.m., The Ark, 637 1/2 S. Main. Adult concerts: \$7 (members & students, \$6) by reservation and at the door. Children's concerts: \$4 (children, \$2) in advance at Herb David Guitar Studio and at the door. 761-1451.

"The Dresser": Ann Arbor Civic Theater Main Street Production. Also, November 29 and December 4-6 & 11-13. Brad Roberts directs Ronald Harwood's poignant yet utterly unsentimental study of the relationship between Sir, an aging British actor-stage manager, and Norman, his devoted dresser. Set in a provincial English theater in 1941, the action centers on Norman's efforts to prod Sir through a performance of "King Lear" as he suffers a mental collapse. Harwood's play incorporates several scenes from "King Lear," as the "offstage" relationship between Sir and Norman is mirrored in the action of Shakespeare's tragedy. The cast is to be announced. 8 p.m., Ann Arbor Civic Theater, 338 S. Main. \$5 (two for the price of one on Thursdays) in advance and at the door. 662-7282. 8 p.m.

MainStreet Comedy Showcase. See 26 Wednesday. 8:30 & 11 p.m.

FILMS

CG. "Beauty and the Beast" (Jean Cocteau, 1946). Surrealistic, visually enchanting retelling of the traditional fairy tale. MLB 3; 7 & 9 p.m. **C2. "The Blob"** (Irvin Yaworth, 1958). Steve McQueen. Campy sci-fi classic. AH-A, 7 & 8:30 p.m. **"The Little Shop of Horrors"** (Roger Corman, 1960).

Classic black comedy featuring a brief but side-splittingly hilarious appearance by a very young Jack Nicholson as a masochist who thrives on dental pain. AH-A, 8:30 p.m. **MTF. "Rebel Without a Cause"** (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo. Mich., 7:30 p.m. **"East of Eden"** (Elia Kazan, 1955). James Dean, Julie Harris, Raymond Massey. Mich., 9:45 p.m.

29 SATURDAY

★6th Annual Christmas Bazaar: Washtenaw Women's Handcrafters Guild. See 28 Friday. 9 a.m.-2 p.m.

12th Annual Christmas Art Fair: Michigan Guild of Artists and Artisans. Also, November 30. Original pieces in all media, both functional and decorative, by over 135 regional and national artists and craftspeople. Also, demonstrations in weaving, pottery, stone sculpture, basketweaving, and painting. Music and other entertainment by local performers to be announced. 10 a.m.-6 p.m., U-M Coliseum, Hill St. at Fifth Ave. (An AATA shuttle runs from the Crisler Arena parking lot to the Coliseum during the fair.) \$1 (seniors & children under 12, free). 662-3382.

Annual Christmas Sale: Ann Arbor Potters' Guild. Also, November 30. Sale of a wide range of ceramic ware by 25 local potters, including stoneware and porcelain bowls, mugs, plates, platters, teapots, wall hangings, vases, covered jars, cups, and more. Also, a table with items made for and sold only to children under 12. Free coffee. 10 a.m.-5 p.m., heated tent in front of the Potters' Guild studio, 201 Hill St. Free admission. 662-4970.

★"Working with Cookie Molds": Kitchen Port. Julie Lewis demonstrates how to make springerle cookies (a German anise cookie stamped from a wooden mold) and other molded cookies. Also, Zingerman's tea buyer Ed Nementz talks about, makes, and offers tastings of several teas, including a very rare Darjeeling. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. See 2 Sunday. 11 a.m.-1 p.m., Zion Lutheran Church, 1501 W. Liberty.

U-M Women's Basketball vs. Slippery Rock. 2 p.m., Crisler Arena. \$1. 763-2159.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 11:30 a.m., 2 & 3 p.m.

U-M Ice Hockey vs. Lake Superior State College. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

Winter Concert: Ann Arbor Sweet Adelines. This popular local women's barbershop chorus, 2nd-place finishers in the 1986 regional competition, presents "The Wiz Goes Dixie," an original spoof of "The Wizard of Oz" featuring dramatized skits in costume. Other program highlights include performances by Ham 'n' Wry, a male quartet from Oshkosh, Wisconsin, and by two quartets from the local Sweet Adelines chapter, Top Priority (2nd-place medalist in the 1985 International Competition) and Standing Room Only (1986 regional finalists). 8 p.m., Power Center. Tickets \$6 in advance at the Michigan Theater, \$7 at the door. 994-4463.

New American Chamber Orchestra: Formerly known as the Renaissance City Chamber Players, this popular, highly regarded Detroit-based conductorless ensemble of eleven string virtuosos is joined for tonight's concert by the acclaimed cellist Mark Drobinsky. A native Russian who emigrated to Israel in 1974 and now lives in Paris, he studied with Misha Rostropovitch at the Moscow Conservatory. A forceful, versatile performer who has played at festivals and with major orchestras around the world, Drobinsky has recorded various works, including works by Brahms, Poulenc, Magnard, and Kodaly, and Joseph Dorfman's 1983 work, "Kleyzmeriana," written expressly for him. Program: Sibelius's Suite Champetretre, Boccherini's Concerto in D major, and Schubert's Quintet in C for two violins, viola, and two cellos. Music director is violinist Misha Rachlevsky. 8 p.m., First Congregational Church, 608 E. William. \$9. 1-626-8742.

Gemini: The Ark. See 28 Friday. 8 p.m.

"The Dresser": Ann Arbor Civic Theater Main Street Production. See 28 Friday. 8 p.m.

MainStreet Comedy Showcase. See 26 Wednesday. 8:30 & 11 p.m.

Open Stage Poetry Reading: Nikki's All-Night Cafe. All poets invited to come read their poems at this monthly event. These open readings usually draw a full house, with as many as two dozen poets

reading until 2 a.m. 9 p.m.-2 a.m. *Nikki's All-Night Cafe (a.k.a. Sottini's Sub Shop)*, 205 S. Fourth Ave. 665-9540.

FILMS

AAFC. "Rebecca" (Alfred Hitchcock, 1940). Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson. MLB 3; 7 p.m. **"Torn Curtain"** (Alfred Hitchcock, 1966). Paul Newman, Julie Andrews. MLB 3; 9:20 p.m. **CG. "Roxie Hart"** (William Wellman, 1942). Ginger Rogers, Adolphe Menjou, George Montgomery. The basis of the Broadway musical "Chicago." MLB 4; 7 p.m. **"Here Comes Mr. Jordan"** (Alexander Hall, 1941). Robert Montgomery, Evelyn Keyes, Claude Rains. Remade in 1978 as "Heaven Can Wait." MLB 4; 9 p.m. **C2. "Rembrandt"** (Alexander Korda, 1936). Charles Laughton, Elsa Lanchester. AH-A, 7 p.m. **"Lust for Life"** (Vincente Minnelli, 1956). Kirk Douglas, Anthony Quinn. Superb adaptation of Irving Stone's biography of Van Gogh. AH-A, 8:30 p.m. **MTF. "Meet Me in St. Louis"** (Vincente Minnelli, 1944). Judy Garland, Margaret O'Brien, Mary Astor. Mich., 3 & 7:30 p.m. **"It's a Wonderful Life"** (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore. Mich., 5 & 9:30 p.m.

30 SUNDAY

Holiday Bazaar: Sales Exchange Refugee Rehabilitation Volunteers. See 2 Sunday. 8:30 a.m.-12:30 p.m., Zion Lutheran Church, 1501 W. Liberty.

*** Last Ride of 1986: Ann Arbor Bicycle Touring Society.** Very slow-paced (and possibly very brief) ride either to the Cloverleaf in Ann Arbor or the Old Town in Ypsilanti, depending on the weather and the whim of ride leader Steu White. 9 a.m., old Amtrak station, Depot St. Free. 996-2974, 994-0044.

Annual Christmas Sale: Ann Arbor Potters' Guild. See 29 Saturday. 10 a.m.-3 p.m.

12th Annual Christmas Art Fair: Michigan Guild of Artists and Artisans. See 29 Saturday. 10 a.m.-5 p.m.

*** Members and Volunteers Party: Michigan Theater Foundation.** MTF members and volunteers decorate the theater's 15-foot Christmas tree and sing carols. Bring one or two ornaments for the tree. You don't have to be a member or volunteer to participate, but new memberships (\$25/year minimum; senior & student discounts available) are encouraged. 1-2 p.m., Michigan Theater. Free. 668-8397.

Gemini Children's Concert: The Ark. See 28 Thursday. 1:30 & 3:30 p.m.

*** 12th Annual Family Christmas Sing-Along: Kiwanis Club of Ann Arbor-Western.** More than 500 attended last year's event. Once again, WAAM's "Fat Bob" Taylor leads the audience in a sing-along of favorite Christmas carols, with Don Haller on the Barton Theater organ. Additional entertainment by the Westminster Presbyterian Church chancel choir and by the Scott Wilkerson Duo. Also, Fat Bob sings a solo and Santa Claus pays a visit. Followed by a free showing of "The Miracle on 34th Street" (see Films listing below). 2-3 p.m., Michigan Theater. Free. 668-8397.

"The Universe of Dr. Einstein": U-M Museum of Natural History Planetarium. See 1 Saturday. 2 & 3 p.m.

"Richard-Ralston-Ricardo": Ann Arbor Silent Film Society. First feature: "Lucky Devil" (Frank Tuttle, 1925) stars tall, rugged, square-jawed Richard Dix as a man who wins a racing car in a raffle and sets out for the West, where he runs out of gas, loses all his money, and falls in love with Esther Ralston, who is on her way to claim an inheritance. With live piano accompaniment by AASFS president Art Stephan. Second feature: "The Eagle of the Sea" (Frank Lloyd, 1926) stars tall, dark, and handsome Ricardo Cortez (famous for his "bedroom eyes") as a notorious buccaneer who saves Florence Vidor from harm while attending a masked ball in New Orleans in honor of General Andrew Jackson. Also, the short "Miss Fatty's Seaside Lovers," a 1915 Keystone comedy starring Fatty Arbuckle and Harold Lloyd. 3 p.m., Weber's Inn West Ballroom. \$2.50 (members, \$1.50) donation. 761-8286, 665-3636.

Open Mike Night: MainStreet Comedy Showcase. 2 Sunday. 9 p.m.

FILMS

MTF. "The Miracle on 34th Street" (George Seaton, 1947). Edmund Gwenn as Kris Kringle. Maureen O'Hara, John Payne, Natalie Wood. \$.50. (The first showing is free to all who attend the Kiwanis Sing-Along at 2 p.m.) Mich., 3:15 & 7 p.m.



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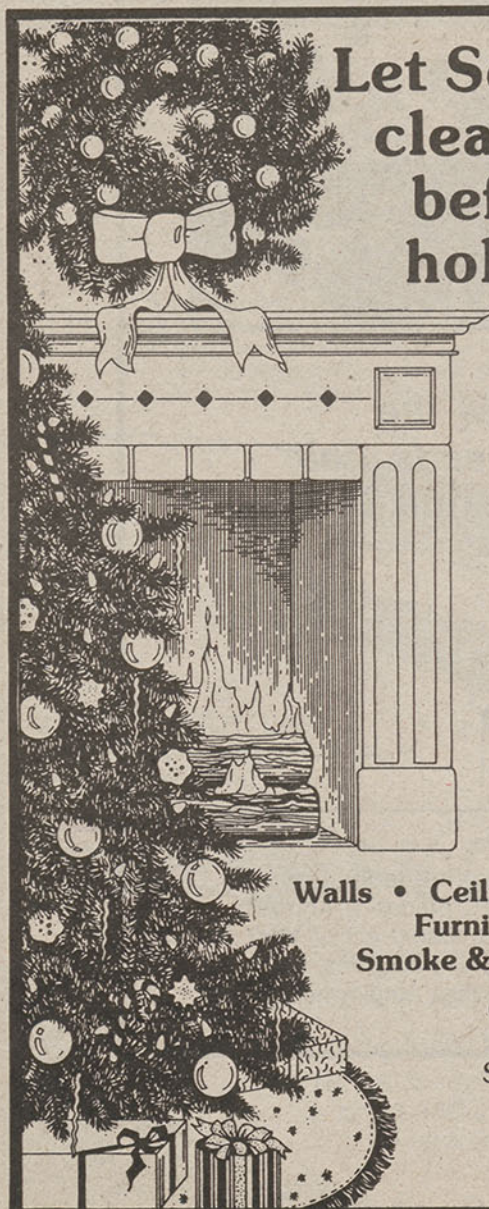
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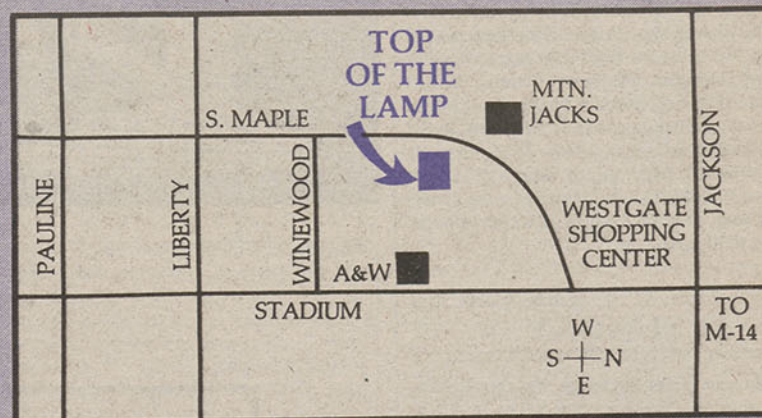
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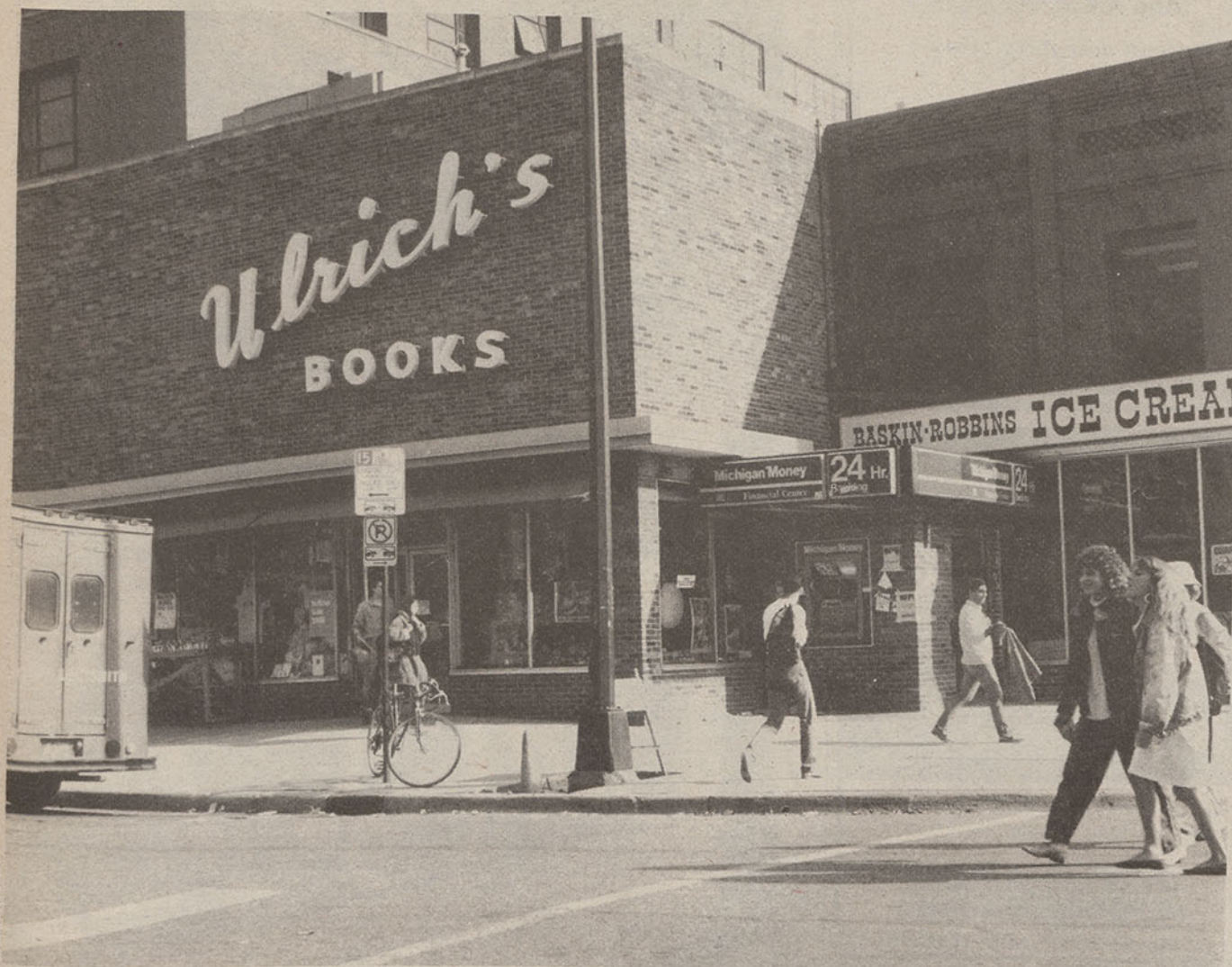
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CHANGES



GREGORY FOX

Ulrich's Books is sold

Fred Ulrich's idiosyncratic Ann Arbor institution is bought by a Nebraska chain.

Just before the September U-M student book rush, Howard Baker, Ernie Bundy, and Milt Moore sold Ulrich's Books to Nebraska Book Company's fifteen-store retail division. The three men bought the student bookstore, which sprawls amoeba-like over the corner of South and East University avenues, when founder Fred Ulrich, Jr., retired in 1970.

Baker, Bundy, and Moore had all worked for the company for more than twenty years before they bought it, and they saw themselves very much as perpetrators of Fred Ulrich's creation. This impression was encouraged by the fact that the patriarchal "Mayor of South University" still owned Ulrich's building (along with half the other property for several blocks on South University) and continued to come into the store regularly until his death in 1981. Howard Baker started out at the store as a high school student in 1942. He says that except for school and the military, neither he nor Bundy have ever worked anywhere else. Milt Moore was hired from a store in Missouri.

Like Baker himself, Fred Ulrich grew up in the old "Bloody Second" Ward on the south part of Ann Arbor's west side.

("That's what they called us," Baker says with a touch of amusement, "I guess because we were pretty tough.") The six-foot Ulrich "was a hard man to walk with—he had such damn long legs that every third step I had to take an extra skip to keep up with him." Above all, though, Baker remembers Ulrich as a highly astute businessman.

After working for two now-gone State Street bookstores, Wahr's and Slater's, Ulrich bought the five-year-old Graham bookstore in 1934. He immediately named it after himself. Beginning with a single employee in an old house, Ulrich was soon expanding steadily. In 1938 he put an addition on the front of the house that became the school supplies department, and in 1949 he built over an adjoining East University alley to add what are now the art and engineering areas. By 1953, Ulrich had the now-hidden original house torn down and replaced with modern construction. "We never lost a day of business," Baker recalls. "Everything went upstairs by conveyor and over the customers' heads while we took out the house." In 1969, Ulrich moved the front wall of the store forward eighteen feet, creating the area now used for checkouts. And on two separate occasions, in 1965

and 1970, he moved Tice's menswear, his immediate neighbor on South U, farther east to provide expansion room now used by Ulrich's for paperbacks and U-M emblem memorabilia.

The new merchandise Ulrich added up front was increasingly crucial. Compared to trade books, student texts have a relatively low markup that hasn't improved for years. That is one reason why there are only three major student textbook stores in Ann Arbor today, down from seven as recently as the 1960s. "If we had to run on textbooks alone, we couldn't keep this place open for twenty-four hours," says Baker. "But they're the volume, and they're what brings the customers to you."

Aside from putting in its trademark oiled oak floors—sometimes at cross-angles—Ulrich's hasn't bothered much with interior facelifts. Customers are all but invited to speculate about its history by oddly placed stairways, ceilings that change height without warning, and walls that switch from brick to cinderblock between rooms. "You won't find a bookstore like Ulrich's anywhere else in the United States," predicts Howard Baker proudly. "They all have new floors and so on. We've taken pride in being Ulrich's just the way it is. If you go into one college bookstore, you've seen every one of them. If you go into Ulrich's, you wonder where the hell it came from."

Even more bewildering are Ulrich's seldom-glimpsed staging areas, where many of its employees work. (There are sixty to

A landmark to generations of U-M students, Ulrich's has been sold to a Nebraska bookstore chain.

seventy full-time employees and forty to fifty part-time.) Upstairs behind the new professional book department, old rental apartments have become a warren of administrative offices. Some of them are still equipped with fireplaces and oriel windows looking down on the street.

Below ground in the basement, Ulrich's has burrowed far beyond its surface boundaries, like a West Virginia coal mine. Following Paul Rosser, Ulrich's stocky, curly-headed young manager, it's possible to step past a pile of shrink-wrapped biology texts at the easternmost end of the basement, climb a stair, and emerge in the back room of the South U Shoe Company—having passed beneath both Schladerer's Jewelry and Purchase Camera. (The shoe store—previously Fileccia Brothers—is owned by Ulrich's, as is Ulrich's Electronics, a computer store on the other side of South University.)

Paul Rosser, like Howard Baker and Ernie Bundy before him, has spent his entire working career at Ulrich's. (He was first hired as a high school student in 1968.) Nebraska Book's capital will allow some welcome upgrading, Rosser says, including rest rooms and second-floor windows. But no major change in merchandise is planned, and the decentralized Nebraska Book Company chain has no immediate plans for any major shifts in Ulrich's ambience, either. "I think we'll probably paint the ceilings," suggests Rosser. "The wood floors will remain."

The return of Danish News

Michigan's most aggressive porn merchant wins a six-year legal battle to reopen his store.

There is no mistaking the Danish News on North Fourth for anything but a sexually explicit bookstore. Its front door is blocked out with a peeling black film, while lingerie-draped mannequins pose provocatively behind a cloudy plastic display window. The cloudiness got worse when, a month after the store reopened in September, someone—presumably one or more antipornography militants—thoroughly drenched the window with white paint.

The reopening of the Danish News, which until September had been shut down by litigation almost continuously since it first opened in 1980, reflects a bitter legal defeat in Ann Arbor's attempts to

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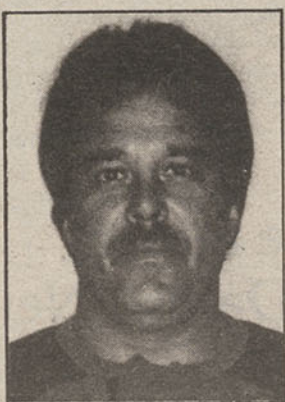
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CHANGES continued



Defying legal obstacles and paint splattered by opponents, the Danish News is back in business.

curb sexually explicit businesses through zoning. It is a victory for Terry Whitman, the shop's owner. Based in Perry, Michigan, Whitman is a pornography distributor who also owns seventeen adult bookstores, arcades, and massage parlors around the country. For him, the opening represents a triumph for what he calls "a First Amendment business"—a triumph achieved by constant litigation that, he says, costs him \$3,000 every month in legal fees.

Despite the store's apparent shabbiness, it is part of a centrally organized and personally controlled multi-million-dollar enterprise. The clean-cut young manager minding the store the day I looked in had been driven in for the day from his regular job at a store in Warren. As soon as it was clear that I was a reporter, he called a toll-free 800 number and referred me to Whitman himself. (He introduces himself as Whitman, but he is also known as Shoultes, the name of his adoptive parents.)

According to a 1985 *Detroit Free Press* story, Whitman, who was thirty-seven years old when the story was written, got into the pornography business by working for a Durand man who operated the first adult bookstores in Michigan. He opened his first massage parlor in 1973 and his first bookstores in 1976. For a time he owned another Ann Arbor store, *Sensually Yours*, on South Fourth Avenue.

(Ironically, given his long-running wars with the city, he lost that business to a competitor. He says that the owner of the rival Fourth Avenue Adult News next door bought up his lease and forced him out.)

In recent years, Whitman has been the most visible adult bookstore operator in Michigan, thanks to his intense—and frequently successful—court battles against municipalities that try to regulate him out of existence. "Any time a zoning law works, it's unconstitutional, very frankly," he says. "They can limit where you can be, but they can't eliminate you." Besides his successful challenge to the Ann Arbor ordinance used to close the Danish News in 1980 (a challenge based on procedural errors—since remedied—rather than on constitutional issues), he has overturned a similar law in Wyoming, near Grand Rapids, and successfully sued the Lansing Fire Department for allowing his store there to burn down.

Whitman's successful legal battles, his toll-free numbers, and the sticker on the Danish News's counter reminding shoppers that the store accepts credit cards are all hard to reconcile with the seedy exterior and an inventory dominated by plastic-wrapped, sexually explicit magazines with names like *Virgin Love* and *Obedience*. But Whitman himself sees no contradiction. While he has flourished as

Michigan's most aggressive porn merchant—he says his stores will bring in \$2.2 million this year—he says that his long-term goal is to see his business legitimized. “If cities would just leave the businesses alone, people would *have* to upgrade,” he claims. “I started selling women’s lingerie about 1979. It used to be you were lucky to get ten percent women, but now it’s up to forty percent.” Eventually, Whitman insists, “I don’t want to be a dirty-book store—I want to be a sexy, sensuous place people can go and get things that may help them attract the opposite sex.”

The Rubaiyat becomes Zorba

Was the gay disco killed by young crowds?

There are any number of possible explanations for last summer’s demise of the **Rubaiyat**, which for more than a decade had operated as Ann Arbor’s all-but-official gay disco. In a recent *New Yorker* article, Frances Fitzgerald chronicled the history of the Castro, San Francisco’s huge gay community—in particular, the swift rise and even swifter decline of gay promiscuity there as the AIDS menace developed. It is plausible that a similar scenario may have subdued the gay bar scene here. The restoration of the Flame, Ann Arbor’s original gay bar, and increased competition from other venues in Ann Arbor and metro Detroit may also have cut into the Rubaiyat’s clientele.

The Rubaiyat was owned by Greg Fenerli, the obstreperous, imaginative engineer-turned-restaurateur. He also owns Donburi on State Street and, sharing the Rubaiyat’s building at Huron and First, Tamiko’s and the Oyster Bar & Spaghetti Machine. Fenerli blames the Rubaiyat’s declining business partly on increased conservatism in the country at large, and partly on what he now sees as the serious tactical error of allowing some Rubaiyat DJs to play New Wave music. “The old-timers stopped coming in, and young people started coming instead,” says Fenerli. “According to the Michigan Civil Rights Commission, we had to let ‘em in—but according to the Michigan Liquor Control Commission, we couldn’t let ‘em drink!” With the younger audience, complains Fenerli, “We had customers who couldn’t buy our product.”

Fenerli wasted no time fretting over the Rubaiyat’s decline. Once the disco closed, it took him and his staff just thirty-two days to remove the disco paraphernalia, remodel the entrance and bar, build an airy, arched white lattice ceiling, install new tables and chairs, and reopen as a restaurant named **This Zorba Is Greek**. The name—subtitled, “A Greek Restaurant, of Course!”—is meant as an elliptical corrective to what Fenerli, a Greek

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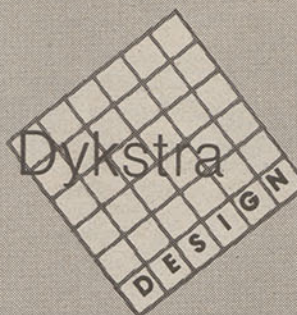
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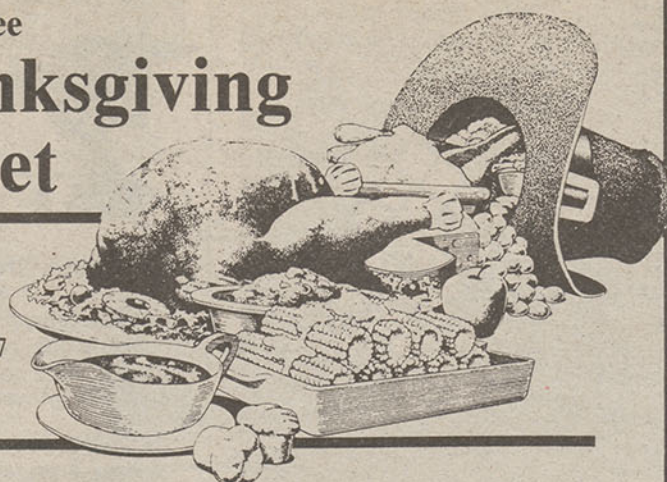
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CHANGES continued



From gay disco to grazing: This Zorba Is Greek, which takes over the space vacated by the Rubaiyat disco, has an abundance of appetizers for inveterate samplers.

born in Turkey, sees as a widespread American misapprehension fostered by the popular novel/play/movie/musical "Zorba the Greek." Despite the play, he says, Zorba is not a personal name, but a Greek adjective of Turkish derivation. "It means, more or less, a very self-oriented, happy person who thinks very highly of himself and is difficult to get along with."

Zorba's menu includes both familiar Greek standards like shish kebab and moussaka, and uncommon (in America) regional dishes from the Greek islands and from Turkish Greeks. The menu structure deliberately attempts to key into the much-discussed national trend toward "grazing," the habit of eating frequent snacks rather than complete meals. (The trend is said to have begun with younger diners raised on fast foods.) At Zorba's, the menu includes fifty different appetizers, of which forty or so are available on any given day. Like Chinese dim sum, individual portions (priced from \$1.75 to \$4) can be selected from two serving carts that are wheeled around the dining area. "At fifty percent of the tables last night, it was nothing else but grazing," Fenerli reported soon after reopening.

In line with another food trend—toward reduced fat and cholesterol—Fenerli says, "We use no butter, only a combination of olive and vegetable oils, and very little of that." Sixty percent of the menu is vegetarian, and only 15 percent uses red meat—a pattern that Fenerli says his early customers seem to welcome. "We've got a fantastic lamb shish kebab, and people aren't buying it," he notes. Instead, diners are opting for things like the vegetarian moussaka; an island shrimp appetizer with olive oil; and Circassian chicken, a recipe from eastern Anatolia made with walnuts, cayenne, and paprika.

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Two more Braun Court restaurants

Chinese and Middle Eastern food add to the cosmopolitan complex.

When the **China Gourmet** opened in Braun Court in June, it may have set an all-time record for belated restaurant openings in Ann Arbor. It was the third restaurant to open in what was once a cluster of seven identical homes off Fourth Avenue across from the Farmers' Market, and it was originally scheduled to be ready in May 1985. "The first delays were caused by waiting for the developers [Peter Allen and Jan Mak] to finish their

part, and then there were *limitless* hassles with the city over putting as extensive a kitchen as we have in a small, wood-frame building," recalls co-owner Eleanor Crown. Crown has a Ph.D. in Chinese literature from the U-M and taught for eight years at Wayne State. She first met her partner and head chef, longtime Ann Arbor caterer Gabriel Chin, in Taiwan in the early 1960s. Chin moved to the U.S. in 1971. He is an ex-soldier who, at the age of sixty-one, still wears his hair in a close-cropped, military style. He is also known locally for the fluid, graceful T'ai-chi exercises he sometimes leads in the early morning on Regents Plaza in front of the U-M Administration Building.

Chin has a melodic voice and an impish sense of humor. He relishes the idea that after fifteen years, the Taiwan government does not acknowledge his move to the U.S. "To the Chinese government, I am officially still on a business trip." As he tells the story, his daughter Eleanor—or—a Community High sophomore who is named after Eleanor Crown—inter-



The Cedar Tree in Braun Court: authentic Middle Eastern food (served by waiters in hard-to-find Middle Eastern haberdashery) in a remodeled 1910 Ann Arbor worker's tract home.

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CHANGES continued

jects partly that in the course of that business trip, her father found time to become a U.S. citizen.

The China Gourmet's menu is mostly northern Chinese, with a substantial dose of spicy Szechuan and Hunan dishes like Gongbao Chicken and Szechuan Spiced Eggplant. Peter Allen's wife, Sally, is a particular fan of the crisp-fried homemade noodles. One passionate aficionado of Chinese food considers the pot stickers—an appetizer of tiny fried and steamed pork dumplings—the best in town. Duck and fish dishes aren't listed on the menu, but can be arranged by ordering in advance.

Most entrees run \$6 to \$10, and special group banquets in the restaurant's upstairs dining room are also available, at \$15 to \$30 per person. Chin and Crown are negotiating for a liquor license.

Two doors down, beyond La Casita de Lupe, Omar Hamdan opened the Cedar Tree in September. A curly-headed, blue-eyed Jordanian of Lebanese ancestry, Hamdan studied the restaurant business at Oakland County Community College and tourism management at Grand Valley State after arriving in the U.S. in 1979. He used to run a restaurant in Detroit's Trapper's Alley, but after a promising start in the summer of 1985, he says, the remodeled festival market had a terrible winter, and he and many other tenants left.

The Cedar Tree's lunch menu is made up of familiar Middle Eastern/Greek items, including gyros, spinach pie, shish kebab, and falafel, priced from \$3.50 to \$4.75. Dinner options are more venturesome. They include a wider range of skewer-prepared foods (chicken and shrimp, for example, as well as lamb and ground meat) and roast leg of lamb. Still-more-exotic specialties include Musakhan, a Jordanian baked chicken with leeks, sumac seed powder, and olive oil, and Mougrabieh, a Moroccan boiled chicken recipe served with vegetables and chick-peas on couscous (boiled cracked wheat). Dinner entree prices run from \$8, for spinach pie, to \$13.25, for marinated baby lamb chops with rice.

The Cedar Tree plans to use the upstairs dining room in its converted house for parties of four or more who order the "Cedar Feast"—a ten-course, \$20-per-person spread that includes an assortment of appetizers, beverage, salad, entree, dessert, and post-dinner Arabian coffee. (Arabian coffee, Hamdan says, is lightly roasted with spices then fresh ground in an ornate wooden mortar and pestle). Upstairs diners semi-recline on loose cushions in oversized booths (Hamdan's demonstration posture was languidly propped up on one elbow) while being served by waiters in Lebanese bloused pants, vests, and fezzes. Although the red felt fezzes look suspiciously like those favored by American Shriners, Hamdan stresses that his are of authentic Middle Eastern origin. "We had to have my brother go all over the country in Syria and Jordan to find them, because nobody uses them these days."

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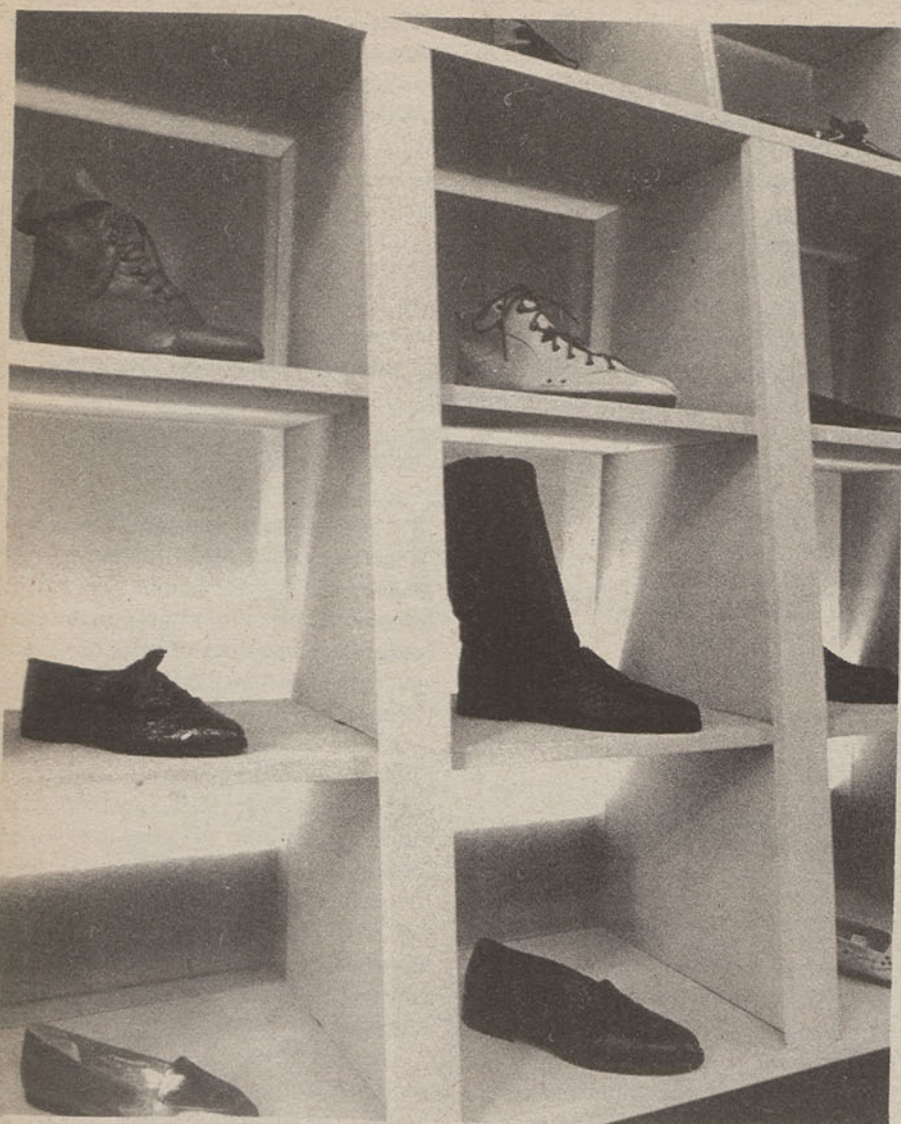
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Two newcomers to East Washington

DeLux Drapery and NuSport Shoes move into architecturally distinctive spaces.

The two hundred block of East Washington perked up considerably with this fall's opening of two very different kinds of stores. In September, after more than forty years at 208 South Fourth Avenue, **DeLux Drapery & Shade** moved a block and a half to the Weinmann Block on the corner of Washington and Fifth Avenue. DeLux was originally founded by John Parks as a custom window shade shop in the late Thirties. It expanded into custom and ready-made draperies—now three-quarters of its business—after Lawrence Blunk bought into the company in 1944. Now owned by Blunk's son, Marvin, DeLux Drapery has turned out to be a perfect match for the Weinmann Block's western storefront.

A flood of natural light from the big south windows and twelve-foot-high ceilings give its drapes, beddings, and custom fabrics a visual zing they lacked in the canopy-shrouded, fluorescent-lit Fourth Avenue store. Its formal abundance of detail fits right in with the elaborate 1890s exterior facade, too. It also seems fitting

Lace-up granny boots and crocodile-patterned patent leathers in an industrial-strength setting at NuSport Shoes on Washington.

that the building—still remembered by many as Fischer Hardware—is now occupied by another longtime Ann Arbor store as opposed to a new financial consultant or public relations firm.

Down the block at 209 East Washington, **NuSport Shoes** opened in October. It has a floor made by pouring half an inch of clear polyester resin over a concrete slab sprinkled with colored confetti and shoelaces, purple-painted window trim, galvanized ducts hanging off a spatter-painted ceiling, and a pink-painted wall of display cubbyholes marching at an angle across the room. While the design, by U-M Assistant Professor of Architecture Robert Cole, is not traditional, it was chosen to be "not forbidding," says Mark Freedman, owner of the original NuSport boutique across the street. "We wanted nice, soft, warm colors."

Freedman owns the shoe store in partnership with NuSport manager Rene Green and a friend, Stewart Laszlo. A round-cheeked 1984 U-M grad, Freedman quickly adopted the accoutrements of a prosperous man of business after opening NuSport a year and a half ago. (He can regularly be sighted cruising for a parking spot in his Saab, sometimes while still talking animatedly on his cellular telephone.) The speedy success of the original store "blew away our projections threefold," he reports. The shoe store, he says, was strongly urged on him by customers who wanted shoes to match the

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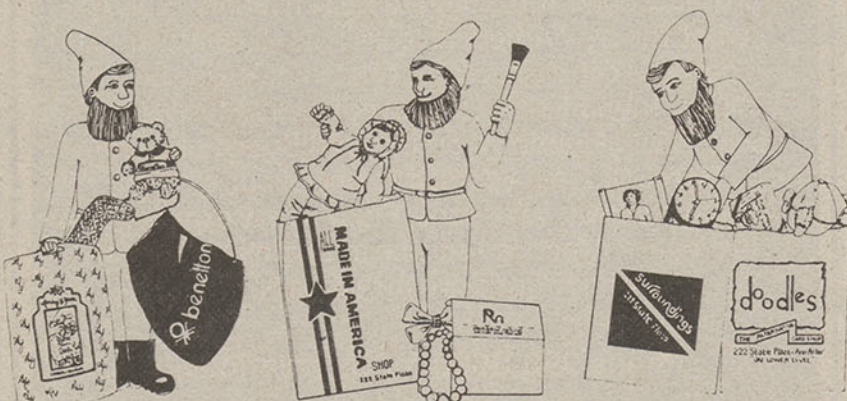
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CHANGES continued

boutique's updated fashions. Shoes by Kenneth Cole, Ecco, Via Spiga, Joan & David, and David & Joan (Joan & David's men's line) run all the way from \$35 to \$290. The new store also carries some clothing lines selected to be a bit less expensive than the original store's—Tom Tailor, Creeks, Betsy Johnson, and Sandwich. "We looked at other locations, but I like being downtown and I like being a pioneer," says Freedman of his decision to stay on Washington. "It's fun being part of an itty-bitsy renaissance on Washington."

twenty or so bars and restaurants that are interested in having beers custom-brewed for them. Tentative brews include "Ashley's Ale" and "Del Rio River Water." To avoid the bottling problem, the beers will be sold in draft kegs only. Badgerow and Shaver are also lobbying hard to have Michigan join a number of West Coast states in adopting a "Beer Pub Law." If passed, it would permit them and other small brewers to open restaurants selling beer by the glass.

Assorted Notes

The rise of Fermentations

A former Real Ale brewmaster starts a wine- and beer-making supplies store.

Fermentations, a store for beer- and wine-making supplies at 111 East Ann, marks the reappearance of Ted Badgerow, co-founder and brewmaster of the late Real Ale Company of Chelsea. Real Ale was housed in a corner of the old Glazier stove works—borrowing that building's signature tower as a logo—and it was the first new brewery licensed in Michigan in over thirty years when it opened in 1982. Real Ale was the first Midwestern manifestation of a new generation of small, specialty "micro-breweries" now springing up all over the country. They seek to subvert the mass-marketing clout of giant brewers like Miller by producing superior, traditionally made beers for local markets. But while Real Ale sold well, says Badgerow, it foundered on high bottling costs. "Sales were going up, but we were selling for twenty dollars a case, and our production cost was twenty-four dollars a case. The more we sold, the more money we lost." Real Ale halted production early in 1984.

Badgerow's partner in Fermentations is Chris Shaver, a bearded Real Ale drinker and former Lansing insurance man who took up home brewing under Badgerow's tutelage. (Badgerow's Real Ale partner, Gordie Averill, is now farming near Sparta, Shaver says.) By offering free brewing classes and launching a local beer drinkers' guild for comparative tastings, Badgerow and Shaver hope to substantially increase Ann Arbor's cadre of home brewers. For them, Fermentations carries brewing equipment—open primary fermenting buckets of food-grade plastic; glass carboys with air locks for the anaerobic secondary fermentation; hoses; and even cleaning brushes—along with an array of ready-to-use malt extracts bearing names like "Geordie Bitter" and "John Bull Master Glass."

But the partners' long-range aims are considerably more ambitious. According to Badgerow, they've already lined up

In Briarwood, **Pomme de Terre** baked potatoes has closed. The potato and toppings chain, based in New Hope, Minnesota, expanded rapidly on the proceeds of a public stock offering two years ago, only to be driven into bankruptcy by losses from too many unprofitable new locations.

Marriott Corporation, which acquired college dorm feeder Saga Food Service in June, quickly sold off Saga's troubled restaurant division, including the prototype **Beacon Street Creamery** at the corner of South University and Church. Local attorney Phil Fichera bought the gourmet ice cream store and has already reopened it as **Stucchi's**.

The **Sun Photo** branch in the small shopping strip at Maple and Liberty has closed. The building has been slated for expansion by its new owners, the Marwan Issa family. The Issas, who already operate the Milk Depot at Dexter and Maple and the Big Market downtown at Huron and Division, have taken over the former Quik Pik convenience store in the building and remodeled it as the **Liberty Market**.

On State Street near the U-M campus, **Duve Sports Apparel** has taken over the second-floor spot above Bivouac that was vacated when the Multigear bike shop closed. Farther up the street, Bill Costello's mini-empire is in flux. His **J.B. Chips**, Ann Arbor's original stand-alone chocolate chip cookie emporium, has closed in response to pressure from newer rivals Mrs. Peabody's (around the corner on North University) and the Mrs. Fields chain (in Tally Hall). The cookies will still be available at Costello's Caffè Fiore, where he's now shifting away from fancy pastries to a more mainstream menu that includes quarter-pound muffins and a rich, American-style ice cream in place of the original gelato.

Costello is holding onto J.B. Chips' storefront, however. The spot was originally the home of Costello's third State Street business, Lake's Gallery, and it will be so again—only this version has been renamed **The Roxy**. "Many people don't know it, but Roxy was originally a person's name," says Costello. Roxy was the nickname of Samuel Rothafel, a peripatetic Twenties movie theater builder who popularized Art Deco styles at the theaters he built in the U.S. and Europe. Since Costello sells many contemporary objects done in Art Deco styles, he decided to use the name, too.



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RESTAURANTS



GREGORY FOX

The Lord Fox

Some outstanding entrees in Dixboro

It is a measure of Ann Arbor's insularity that taking the three-mile ride out Plymouth Road to dine at the Lord Fox in Dixboro constitutes "eating out of town." For forty years the house at the bend in the road was the home of the Farm Cupboard, a restaurant specializing in chicken dinners. The Coppa family bought the place in 1960 and changed its name and its style. On a fine summer evening when the many outdoor decks are crowded, the place looks festive, like a cruise ship that has unaccountably run aground in a grassy Dixboro field.

The Lord Fox was the first restaurant in the county to offer Maine lobster dinners. Even so, an aura of chicken lingered about the place. For a long time, they served chicken gravy on the mashed potatoes that came with the lobster dinner. The restaurant has changed its menu from time to time over the years, passing through a phase when flamboyant presentation was in style and more recently lightening up its dishes in response to today's health-conscious preferences.

When you call to inquire what sort of food they serve, the answer is, "a creative menu." I made several visits there recently to find out what this means.

The arrival at our table of a cracker basket featuring stale tasting garlic toast made for an inauspicious beginning. But a quick scan of the entrees, all in the \$11 to \$17 range, revealed some interesting sounding things. The "creativity" appeared to refer to surprising juxtapositions of flavors. Sautéed grapes adorn fish, Amaretto perfumes chicken, plum sauce accompanies swordfish, and orange and lime zest add their accents to traditional lemon-flavored veal piccata. Because melons were in season, they appeared in many things—even in Crab Louis.

A traditional minestrone (\$1.95) was good but oversalted. Our purveyor—the Lord Fox's word for the person who waits on you—removed the soup bowls but not the cocktail glass or the little plate you put the olive pits on. They remained before us until dessert. The cracker basket was

whisked away and replaced by a basket of hot underleavened and underbaked bread of the kind that lodges behind your ribs and lies there like a stone.

Customers can choose a four-green salad with a dressing chosen from the usual recited litany or a "salad du jour," which turns out to mean salad made of greens, sprouts, dikon radishes, tomatoes, and other raw vegetables, but with a different original dressing every day. I sampled several on my visits. A good mustard dressing stood out. A mayonnaise dressing that was hot on the tongue was interesting. And a banana dressing poured over spinach and melon chunks was awful beyond description.

The French geniuses who originated *la nouvelle cuisine* never intended something like this when they began using fruits in unexpected ways. Here was a salad dressing consisting of bananas run through a blender with poppy seeds, then diluted with something that had little bite, yogurt maybe. Putting creamy banana sauce on raw spinach seems about as appropriate as topping fruit cup with a scoop of spinach puree.

While the introductory details of the meals at the Lord Fox sometimes disappointed me, I truly enjoyed the entrees.

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RESTAURANTS continued



GREGORY FOX

The lemon accent of the veal piccata (\$13.95) was pointed up by sauteeing the thin veal medallions with zest of orange and lime before sprinkling on minced garlic and parsley. It was a successful innovation. Roast duck—half of a big one for \$14.95—had a crisp skin and succulent flesh under a sauce that seemed to have been made by deglazing the roasting pan with a puree of fresh peaches. The fruit was an integral part of the sauce, which enhanced the duck in a wonderful way. I much preferred this to the duck-cum-raspberry combination currently in vogue, or even the commonly encountered overly sweet duck à l'orange, which is another case of originality going off the track. The French orange sauce for duck—*sauce bigarade*—is made with Seville oranges, which are as sour as lemons, and bitter.

Colorado River sturgeon, a special one evening (\$17.95), was baked to a succulent texture and served in an enhancing slick of sauce with artichokes. Expertly sauteed chicken (\$11.95) was juicy and delicious in

a sauce made by deglazing the pan with Chardonnay. Three big chanterelle mushrooms garnished it. Most entrees at the Lord Fox are served with a lightly cooked melange of vegetables. In one case, the mixture was a very flavorful ratatouille featuring zucchini and eggplant in an intensely tomatoey sauce.

On a return trip to check out two beef offerings, I tried one classically plain—a seven-ounce piece of tenderloin (\$15.50) which was carefully broiled, juicy, and delicious. A more "nouvelle" version was offered as a special—broiled sliced sirloin tip steak (\$13.50). It was heaped with a saute of sweet pepper strips in three colors plus a portion of sauteed onion rings. The vegetables were cooked to the slightly caramelized state of the onions you get with an order of steak smothered in onions. The addition of the colorful pepper strips was attractive and added to this sweet-charred effect pleasantly.

On a luncheon visit I enjoyed a Reuben sandwich (\$4.95) served open faced on three pieces of pumpernickel. A salmon pasta dish (\$5.95) with a creamy sauce needed more seasoning.

Desserts from the pastry tray were all rich and good—a flaky but not buttery tasting Napoleon, a five-nut torte as rich as a candy bar, and a blueberry cheese cake. Best of all was the white chocolate mousse, so rich that two of us could only make a dent in it. All were \$2.95.

Wines are not reviewed here, but I should note that the Lord Fox in recent years has made a point of its unusually large wine holdings. Customers around me were considering the list in the solemn way that wine lovers do when faced with interesting wines to choose from.

Maria Coppa carries on the enterprise established by her parents in partnership with Betty Stremich, who used to own the Hillside Inn in Plymouth. Arthur Bokatzian is the chef.

—Annette Churchill

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Recommended: Many entrees, notably roast duck, chicken with chanterelle mushrooms, veal piccata, and steaks. Very rich desserts.

Prices: Dinner entrees, which include salad, vegetable garnish, and bread, \$11-\$17, with some specials higher. Desserts \$1.95-\$3.75. Lunch entrees in \$4-\$7 range.

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Wheelchair access: Ramp on the left side of the house leads to a dining room door.

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Blacksmiths and livery stables

When horses reigned on Ashley Street

In 1900 the business section of Ashley Street (then called Second Street) was virtually given over to horses, lined with four livery stables and three blacksmith shops. Two saloons, a barber, and a butcher were the only other businesses. Even today, almost seventy years after the automobile gained ascendancy, Ashley's horsey character is still very much in evidence if you know where to look.

Next door to the Fleetwood Diner, the remodeled home of H & R Block and the low red brick building next to it were blacksmith Mike Finkbeiner's domain. The large arched entryways, now blocked in or remodeled, are architectural "ghosts" from Finkbeiner's time. A specialist in shoeing horses, he was a small, wiry man, strong enough (as all smiths were) to handle hard hammering and recalcitrant horses. Generations of westside children wore rings he made for them from horseshoe nails. In the 1920s Finkbeiner put a fan from a Model T Ford up on top of his building to indicate that he "tinkered with cars." It still spins today.

Retired roofer Harry Koch earned spending money as a boy by carrying buckets of beer from Liberty Street saloons to the hardworking smiths on Ashley. By his time, the shop of H. Otto and Son (originally F. Wagner and Bro., as shown in this splendid old photograph) had been torn down for the Schwaben Verein's big new hall and a ground-floor saloon, across from Hertler's at 215 South Ashley.

Between Washington and Huron, the blacksmith shop of big John Volz and his hefty son Albert still stands today, surrounded by the city parking lot and recently vacated by Michigan National Bank. A more recent blacksmith shop, vividly recalled by Old German owner Bud Metzger and hardwareman Marty Schlenker, was that of Maynard and Sager, across the street almost to Huron, long demolished for parking behind Citizens Trust. (In 1900 it was actually a livery stable.)

Blacksmiths then did a huge variety of tasks besides shoeing horses and repairing and welding broken tools and implements. They made iron wagon wheels, ornamental ironwork and railings for porches, boilers and parts, wagons and sleighs, hinges, even hooks and nails in their spare time, according to Marty Schlenker.

Smiths' shops had too much smoke and too many unpleasant smells (burning hoofs, for instance) to be favored hang-outs for local boys. Livery stables, on the



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▲ This photograph of F. Wagner & Bro. blacksmiths probably dates from the early 1880s. Prominent posters on the opened doors advertise the shop as agents for McCormick self-binding reapers and Singer sewing machines. The shop's site is now 215 S. Ashley, home of the Schwaben Hall and the TV and Hi-Fi Studio. Ashley was called Second Street until Big Jim Ashley brought his Ann Arbor Railroad up from Toledo and a grateful city renamed the street for him.

◀ From the 1888-1889 Ann Arbor City Directory

other hand, attracted loafers of all ages, and discussions there played a legendary role in sex education. In 1900, Ashley Street had four, with others nearby on West Ann and Huron. Only one remains: the drive-through part of Hertler Brothers. Remodeled in the 1930s, it used to be a feed barn. There the four Hertler broth-

ers, farm boys from Saline, would feed the teams of their rural customers, who had brought grain and produce into town to sell at Hertler's and at other merchants.

With the end of World War I and the new affordability of automobiles, many of the livery stables and blacksmith shops were quickly replaced by gas stations, car

repair shops, and auto dealers. For decades, some of Ann Arbor's leading car dealers were in the area: Staebler's REO and later Chrysler (now the Bird of Paradise jazz club) and Mayor William Brown's Chevrolet dealership on Huron at First.

—Mary Hunt

Selections from our current menu—through November 5th

le paste

fettuccine alla carbonara: fettuccine tossed boiling hot with raw egg, pancetta, freshly ground black pepper and parmesan cheese. 8.25

ziti all'amatriciana: tube-shaped pasta tossed with a zesty sauce of crushed tomatoes, sweet red and green peppers, onion and bacon . . . with pecorino romano cheese. 8.50

fettuccine con tre formaggi: fettuccine tossed with three italian cheeses: gorgonzola, fresh ricotta, and parmesan cheese. 8.50

fettuccine coi calamari: fettuccine tossed with squid rings, tomatoes, onion, olive oil, garlic, fresh basil and black olives. 8.00

fettuccine alla rustica come nel mezzogiorno: fettuccine tossed with olive oil, crumbled garlic sausage, capocollo ham, sliced hot peppers and pecorino romano cheese. 8.50

les entrées

coulubiak de saumon à l'aneth: fresh filet of salmon wrapped in flaky puff pastry with a lining of spinach-dill mousse . . . baked to order and served with a lemon-dill fish velouté. 14.75

pollo alla diavola: boneless chicken breasts marinated in fresh lemon juice and olive oil, sautéed with an abundance of freshly cracked black pepper . . . served with rice. 12.75

gigot de mer: fresh filet of red snapper studded with slivers of garlic . . . baked on a bed of ratatouille. 13.75

magret de canard sauté au citron et au miel: boneless duck breast sautéed medium-rare . . . in a subtle sauce of honey, lemon and rum . . . garnished with plumped raisins . . . with turnip potato purée. 13.75

escalopes de veau à la normande: veal scallops sautéed in clarified butter, flamed in apple brandy, pan sauced with an apple flavored crème double . . . with sautéed sliced apples. 14.75

medaillons d'agneau à la menthe: medallions of lamb sautéed in clarified butter, deglazed with cider and accented with fresh mint . . . served with a turnip and potato purée. 14.75

truites comme en sare: fresh rainbow trout pan-fried in olive oil with bacon, prosciutto, onion and garlic, finished with a deglaze of red wine vinegar and fresh thyme . . . served with sautéed potatoes. 12.75

animella di vitello con pasta al prosciutto e cipolline: veal sweet-breads sautéed in clarified butter with prosciutto and pearl onions . . . served on fettuccine. 12.75

filet de boeuf au roquefort: cross-cut sections of beef tenderloin sautéed . . . deglazed with madeira and pan sauced with cream and roquefort . . . sprinkled with toasted walnuts and pinenuts . . . served with sautéed potatoes. 15.75

salsicce colla polenta: house-made fennel and garlic sausage served over polenta with a light tomato sauce and sautéed peppers. 10.75

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